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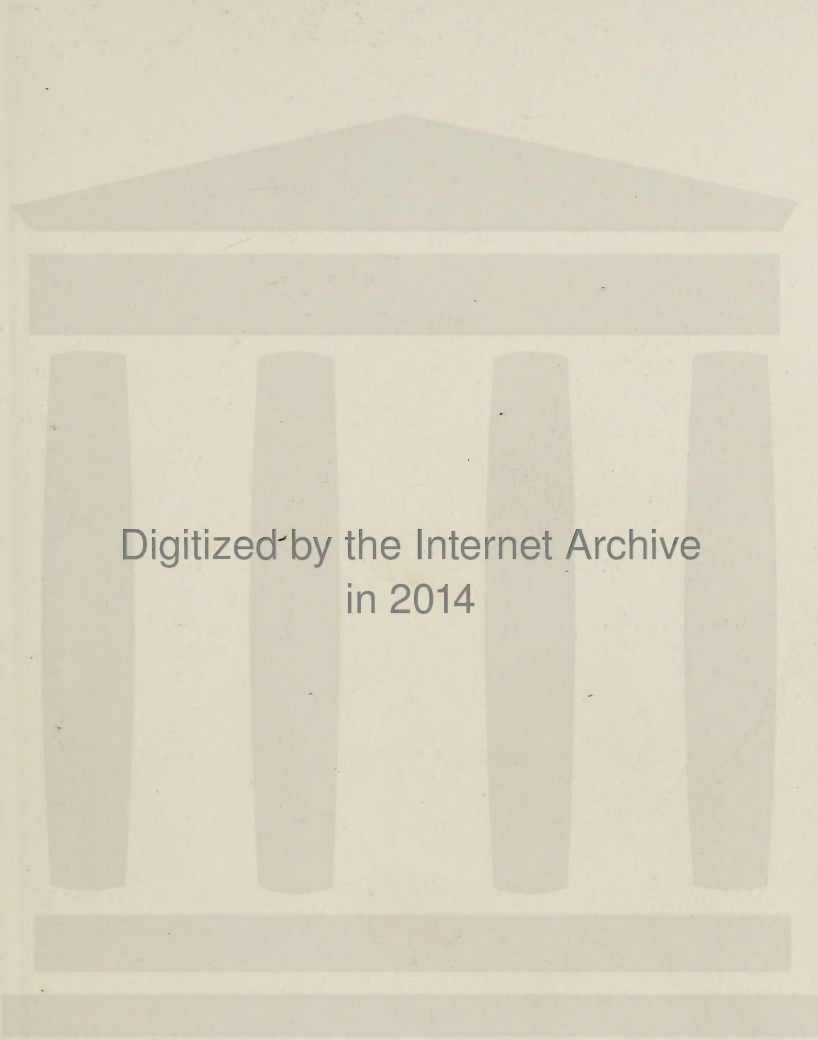
THE ALHAMBRA



HE WHO SEVILLA HAS NOT SEEN  
HAS NOT SEEN A MARVEL GREAT;  
WHO TO GRANADA HAS NOT BEEN  
CAN HAVE NOTHING TO RELATE.

*Spanish Popular Rhyme.*





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Albert J. Haworth



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

# THE ALHAMBRA

BEING A BRIEF RECORD OF  
THE ARABIAN CONQUEST OF THE  
PENINSULA WITH A PARTICULAR  
ACCOUNT OF THE MOHAMMEDAN  
ARCHITECTURE AND DECORATION  
BY ALBERT F. CALVERT

LONDON: JOHN LANE, THE BODLEY HEAD  
NEW YORK: JOHN LANE COMPANY, MCMVII



E. Goodman and Son, The Phoenix Press, Taunton.



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TO  
HIS MAJESTY KING ALFONSO XIII.

SIRE,

The great interest your Majesty has evinced in the Moorish Monuments which adorn your Majesty's loyal and noble country, and the gracious appreciation with which you were pleased to regard my first work on The Alhambra, inspired me with the presumption to solicit the honour of your Majesty's August Patronage for this volume, which is humbly dedicated to your Majesty agreeably to your gracious permission, by

Your Majesty's humble Servant,

ALBERT F. CALVERT.

ALFONSO





## PREFACE

**A**LTHOUGH the admission may be construed by the censorious as betraying a lack of becoming diffidence, I am tempted to believe that no apology will be demanded for the publication of this volume by that section of the reading public for which it has been chiefly compiled. My temerity goes even further, and I anticipate with some confidence that visitors to the Alhambra, and pilgrims to that glorious Mecca of Moorish workmanship will recognise in this book an earnest attempt to supply a long-felt want. When I paid my first visit to Granada some years ago, I was surprised and disappointed to find that no such thing as an even fairly adequate illustrated souvenir of this "city of the dawn" was to be obtained. Many tomes, costly and valuable (not necessarily the same thing), have been written to place on record the wonders of "the glorious sanctuary of Spain," but these are beyond the reach of the general public. Many beautiful pictures have caught odd ecstasies of this superb and perfectly harmonised palace of art, but these impressions are not available to the ordinary tourist.

What is wanted, as I imagine, is a concise history and description of the Alhambra, illustrated with a series of pictures constituting a tangible remembrancer of the delights of this Granadian paradise

"Where glory rests 'tween laurels,  
A torch to give thee light!"

The Alhambra may be likened to an exquisite opera which can only be appreciated to the full when one is under the spell of its magic influence. But as the witchery of an inspired score can be recalled by the sound of an air whistled in the street, so—it is my

hope—the pale ghost of this Moorish fairy-land may live again in the memories of travellers through the medium of this pictorial epitome.

I desire, however, to submit an explanation—or excuse—for the unusual form in which this volume is issued. At the commencement of my work I experienced no little difficulty in collecting the requisite illustrations, for most of the obtainable photographs were ill-chosen and but carelessly developed, and I was compelled to press my own cameras into the service of my scheme. But when my designs became known, I was inundated with offers of pictures of every description until the embarrassment of artistic treasures entirely upset the original purpose of my book. Artists placed their studies at my disposal; collectors begged me, with irresistible Spanish courtesy, to regard their galleries as my own; and students directed my attention to little known publications on the subject.

Don Mariano Contreras, Conservator of the Alhambra, the son of the gifted Raphaël Contreras, who devoted thirty-seven years of his life to the restoration of the Palace—gave me the benefit of his knowledge of this unique treasure-house of art; and I have also laid under contribution the beautiful plates of Owen Jones, who disposed of a Welsh inheritance in order to produce his great work on the *Plans, Elevations, Sections and Details of the Alhambra*. Jones's *Grammar of Ornament*, which has been described as “beautiful enough to be the horn-book of the Angels,” also contains the result of his researches in the Alhambra, which occupied him for the greater part of eleven years. A selection of these illustrations is here rescued from the obscurity of public libraries and the inaccessible recesses of private collections. The inclusion of John F. Lewis's drawings, and the reproduction of a series of pictures by James C. Murphy, who spent seven years in the study of the artistic marvels of the Alhambra, I do not feel called upon to defend. The photographs, several of which were placed at my disposal by Don Rafaël Garzón, represent the buildings as they appear to-day; the drawings were made before the Palace was damaged by the disastrous fire of September, 1890.

For the historical portions of the description contained in the letterpress I have levied tribute on a variety of authors. *The History of the Mohammedan Dynasties in Spain*, by the learned Spanish Orientalist, Don Pascual de Gayángos Raphaël Contreras' *Etude Descriptive des Monuments Arabes*; Richard Ford's reverent appreciations; Dr. R. Dozy's history; Mr. Stanley Lane-Poole's *The Moors in Spain*; Washington Irving's fascinating writings; and *The Alhambra Album*, presented by Prince Dolgorouki in 1829, containing the autographs, poems and thoughts of succeeding generations of visitors to Granada, these and many others have been drawn upon in the following pages.

But the multiplicity of my illustrations convinced me that if I adhered to my idea of furnishing an amount of letterpress sufficient to "carry" the blocks, I should only end in producing a book that would tax the physical endurance of my readers by reason of its bulk, and exhaust their patience with a tedious superabundance of minute descriptive pabulum. I resolved, therefore, to give pride of place to the pictorial side of the volume; to abandon the traditions regulating the proportions of prose to pictures; and make my appeal to the public by the beauty and variety of the illustrations I have collected, and the immensity of elaborate letterpress which I have not written.

A. F. C.

"ROYSTON,"

HAMPSTEAD, N.W., 1904.





## PREFACE TO SECOND EDITION

THE compilation of a book of this kind reveals in the author a refreshing optimism which does not always survive the ordeal of publication, and it is perhaps out of sympathy with the misgivings that assail him as he approaches the bar of public and critical opinion, that convention cedes to him the privilege of making some apology for the faith that is in him. In his preface he is permitted to explain himself, and this *apologia* or justification, call it which you will, stands as the last word in his own defence. But the demand for a further edition is the outcome of an amiable conspiracy on the part of the public, and it is not required of the author to explain, justify, or excuse an issue for which he is not directly responsible. Any revision or amplification, however, which is to be found in a second impression, may be briefly referred to, and at the same time tradition allows him to express the feelings of gratitude and gratification that the occasion inspires. It has been my ambition to acknowledge the favour with which this book has been received, by having this edition produced with the greatest care on special paper, and by the addition of a number of new illustrations, including some half-tone and coloured plates reproduced from the *Monumentos Arquitectonicos de España* and others, which I have acquired since it was first produced. It will be seen that several of the coloured pictures illustrate designs which are common to the Arabian ornamentation to be found in Cordova and Seville, and as being representative of the Moresco work of the period, they also appear in the companion volume on "Moorish Remains in Spain," but it may be stated that the whole of the plates reproduced here are from photographs and drawings secured,

*Preface to Second Edition.*

or specially made to illustrate *The Alhambra*. In its pictorial appeal it has been my ambition to make this edition as worthy of its subject as means and ability permit, and I offer this assurance as an earnest of my sincere appreciation of the generous manner in which the Press and public rewarded my previous effort.

A. F. C.



## List of Illustrations.

	PAGE
FRONTISPIECE . . . . .	
PANELS AND INSCRIPTIONS IN THE ALHAMBRA . . . . .	xxxiii.
VARIOUS MOSAICS FROM THE ALHAMBRA . . . . .	xxvii.
PANEL ORNAMENT IN THE ALHAMBRA . . . . .	xxxix.
FRET.—FIG. 1. FORMED BY THE INTERLACING OF LINES . . . . .	xli.
FRET.—FIG. 2. FORMED BY THE INTERLACING OF LINES . . . . .	xlii.
PLAN OF GENERAL CONSTRUCTION OF CENTRAL ORNAMENT OF CEILINGS . . . . .	xliii.
SECTION OF THE COLUMNS AND ARCHES OF GENERAL CONSTRUCTION IN THE PALACE . . . . .	xliv.
DIAGRAMS . . . . .	xlv.
MISCELLANEOUS ORNAMENT IN THE ALHAMBRA . . . . .	xlvii.
CORNICES, CAPITALS, AND COLUMNS IN THE ALHAMBRA . . . . .	xlix.
CAPITALS FROM THE COURTS AND HALLS OF THE ALHAMBRA . . . . .	li.
VIEW OF GRANADA, SHOWING THE ALHAMBRA AND THE SIERRA NEVADA . . . . .	2
GENERAL VIEW OF THE ALHAMBRA FROM SAN NICOLAS . . . . .	3
PART OF THE ALHAMBRA, EXTERIOR . . . . .	4
THE ALHAMBRA AND THE SIERRA NEVADA . . . . .	5
ASCENT TO THE ALHAMBRA BY THE CUESTA DEL REY CHICO—LESSER KING HILL . . . . .	7
BALCONY OF THE "CAPTIVE" (ISABEL DE SOLIS), OVERLOOKING THE VEGA, OR PLAIN, OF GRANADA . . . . .	8
ALCOVE OF THE "CAPTIVE" . . . . .	9
INTERIOR OF THE "CAPTIVE'S" TOWER . . . . .	II
THE GOTHIC INSCRIPTION SET UP IN THE ALHAMBRA BY THE COUNT OF TENDILLA, TO COMMEMORATE THE SURRENDER OF THE FORTRESS IN 1492 . . . . .	14
THE SURRENDER OF GRANADA BY BOABDIL TO FERDINAND AND ISABELLA, JANUARY 2ND, 1492 . . . . .	15

	PAGE
GOLD COIN (OBERSE AND REVERSE) OF MOHAMMED I., THE FOUNDER OF THE ALHAMBRA, WHO REIGNED 1232-1272 A.D. . . . .	21
"WA LA GHALIB ILA ALÁ!"—THERE IS NO CONQUEROR BUT GOD!—THE FAMOUS MOTTO, IN KUFIC CHARACTERS, OF MOHAMMED I. AND HIS SUCCESSORS, WHICH IS INSCRIBED ON THE WALLS OF THE ALHAMBRA IN COUNTLESS REPETITION . . . . .	25, 51
THE WINE GATE, ATTRIBUTED TO YÚSUF I. . . . .	29
HALL OF THE TWO SISTERS FROM THE ENTRANCE DOOR, BUILT BY YÚSUF I. . . . .	30
THE SULTÁN'S BATH, CONSTRUCTED BY YÚSUF I. . . . .	31
COURT OF MYRTLES, OR OF THE FISH-POND, FORMED BY YÚSUF I. . . . .	32
THE KORÁN RECESS IN THE MOSQUE, THE SCENE OF YÚSUF'S ASSASSINATION . . . . .	33
THE GATE OF JUSTICE, ERECTED BY YÚSUF I. . . . .	37
HALL OF JUSTICE AND COURT OF THE LIONS . . . . .	39
HALL OF JUSTICE . . . . .	41, 43
HALL OF JUSTICE, SHOWING FOUNTAIN OF COURT OF THE LIONS . . . . .	42
HALL OF JUSTICE AND PART OF COURT OF THE LIONS . . . . .	45
HALL OF JUSTICE.—THREE FIGURES FROM THE PICTURE OF THE MOORISH TRIBUNAL . . . . .	45
PART OF PICTURE IN THE HALL OF JUSTICE REPRESENTING A CHRISTIAN KNIGHT RESCUING A MAIDEN FROM A WICKED MAGICIAN, OR WILD-MAN-O'-THE-WOODS. THE CHRISTIAN KNIGHT IS, IN TURN, SLAIN BY A MOORISH WARRIOR . . . . .	47
HALL OF JUSTICE.—MOOR'S HEAD . . . . .	48
FAÇADE, COURT OF THE MOSQUE, BUILT BY YÚSUF I. . . . .	49
ELEVATION OF THE ANCIENT GATE OF JUSTICE . . . . .	53
SECTIONS OF THE HALL OF JUSTICE . . . . .	55
PAINTINGS ON THE CEILING OF THE HALL OF JUSTICE . . . . .	57, 59
PART OF PICTURE IN THE HALL OF JUSTICE.—THE MOOR'S RETURN FROM HUNTING . . . . .	61
HALL OF JUSTICE.—THE DEATH OF THE LION AT THE HANDS OF A CHRISTIAN KNIGHT . . . . .	63
PART OF PICTURE IN HALL OF JUSTICE.—MOORISH HUNTSMAN SLAYING THE WILD BOAR . . . . .	63
ENTRANCE TO HALL OF THE TWO SISTERS, FROM THE COURT OF LIONS . . . . .	65
HALL OF THE TWO SISTERS, FROM ENTRANCE DOOR . . . . .	66
HALL OF THE TWO SISTERS . . . . .	67, 79, 113

# *List of Illustrations.*

xiii,

	PAGE
UPPER BALCONY OF THE HALL OF THE TWO SISTERS . . . . .	68
HALL OF THE TWO SISTERS, FROM THE "LINDARAJA" BALCONY . . . . .	69
BALCONY OF THE FAVOURITE, "LINDARAJA" . . . . .	71
DETAILS OF THE GLAZED TILES IN THE DADO OF THE HALL OF THE TWO SISTERS . . . . .	73
THE FAVOURITE'S BALCONY . . . . .	76
EL JARRO. THE ARABIAN VASE AND NICHE IN WHICH IT FORMERLY STOOD, HALL OF THE TWO SISTERS. THE VASE, CONSIDERABLY MUTILATED, IS NOW IN THE MUSEUM OF THE PALACE . . . . .	77, 95
HALL OF THE TWO SISTERS . . . . .	79
VIEW IN THE HALL OF THE TWO SISTERS . . . . .	81
DETAIL OF THE UPPER STORY, HALL OF THE TWO SISTERS . . . . .	83
SECTION OF THE HALL OF THE TWO SISTERS, AND SECTION OF PART OF THE COURT OF THE LIONS . . . . .	84, 85
INSCRIPTIONS IN THE HALL OF THE TWO SISTERS . . . . .	87, 89
PANEL, ORNAMENT, AND INSCRIPTIONS IN THE HALL OF THE TWO SISTERS . . . . .	91
DETAILS ON THE FRONT OF "LINDARAJA'S" BALCONY . . . . .	93
DETAILS AT THE EXIT OF THE HALL OF THE TWO SISTERS . . . . .	97
AN ARAB VASE OF THE XIVTH CENTURY IN THE NICHE WHEREIN IT STOOD UNTIL THE YEAR 1837 . . . . .	99
MOSAIC IN DADO OF THE ENTRANCE TO THE HALL OF THE TWO SISTERS	100
MOSAIC IN DADO OF RECESS, HALL OF THE TWO SISTERS . . . . .	101
MOSAIC IN DADO, HALL OF THE TWO SISTERS . . . . .	101
HALL OF THE ABENCERRAGES (BENI CERRAJ) . . . . .	105
MOSAIC—HALL OF THE ABENCERRAGES . . . . .	107
HALL OF THE ABENCERRAGES . . . . .	109, 119, 121
WOODEN DOOR, HALL OF THE ABENCERRAGES . . . . .	111
INTERIOR VIEW, TAKEN FROM THE HALL OF THE TWO SISTERS . . . . .	115
CEILING OF THE HALL OF THE TWO SISTERS . . . . .	117
CEILING OF THE HALL OF THE ABENCERRAGES . . . . .	124
MOSAIC, FROM A FRAGMENT IN THE ALHAMBRA . . . . .	125
MOSAIC, NORTH SIDE OF THE COURT OF THE LIONS . . . . .	125
CHIEF GATE OF THE ALHAMBRA . . . . .	127
TRANSVERSAL SECTION OF THE ALHAMBRA . . . . .	129
SECTION SHOWING HEIGHTS OF THE ALHAMBRA . . . . .	131



	PAGE
ELEVATION OF THE "WINE GATE" . . . . .	133
THE GATE OF JUDGMENT . . . . .	135
PORCH OF THE GATE OF JUDGMENT . . . . .	137
A SECTION OF THE GATE OF JUDGMENT . . . . .	139
INTERIOR PERSPECTIVE OF THE ALHAMBRA . . . . .	141
VIEW OF THE AQUEDUCT, NEAR THE ALHAMBRA . . . . .	143
A VIEW OF THE ALHAMBRA FROM THE ALBAYCIN . . . . .	145
GATE OF JUSTICE . . . . .	147
NORTH SIDE OF THE COURT OF THE FISH-POND . . . . .	151
ELEVATION OF AN ALCOVE IN THE COURT OF THE FISH-POND . . . . .	153
ELEVATION OF THE ARCADE ON THE NORTH SIDE OF THE COURT OF THE FISH-POND . . . . .	155
SECTION THROUGH PART OF THE COURT OF THE FISH-POND AND THE HALL OF THE AMBASSADORS . . . . .	157
THE BATHS; HALL OF REPOSE . . . . .	159
GROUND PLAN OF THE BATHS IN THE ALHAMBRA . . . . .	161
SECTION OF THE HALL OF THE BATHS . . . . .	163
A SECTION OF THE BATHS IN THE ALHAMBRA . . . . .	165
THE SULTÁNA'S BATH . . . . .	167
THE SULTÁN'S BATH . . . . .	169
THE HALL OF THE BATHS . . . . .	171
CEILING OF THE HALL OF THE BATHS . . . . .	173
LONGITUDINAL SECTION THROUGH THE BATHS . . . . .	175
THE COURT OF THE FISH-POND; OR, OF THE MYRTLES . . . . .	177, 181, 191
GALLERY, THE COURT OF THE FISH-POND; OR, OF THE MYRTLES . . . . .	179
DETAILS OF THE GALLERY IN THE COURT OF THE FISH-POND; OR, OF THE MYRTLES . . . . .	183
COURT OF THE FISH-POND . . . . .	185, 193
ENTRANCE TO THE COURT OF THE FISH-POND; OR, OF THE MYRTLES . . . . .	187
ORNAMENT IN THE COURT OF THE FISH-POND; OR, OF THE MYRTLES . . . . .	189
GALLERY IN THE COURT OF THE FISH-POND; OR, OF THE MYRTLES . . . . .	195
ENTRANCE TO THE COURT OF THE LIONS . . . . .	196
MOSAIC, SOUTH SIDE OF THE COURT OF THE LIONS . . . . .	196
FOUNTAIN AND EAST TEMPLE IN THE COURT OF THE LIONS . . . . .	197
THE COURT OF THE LIONS . . . . .	198, 199, 201, 213

# *List of Illustrations.*

XV.

	PAGE
GENERAL VIEW OF THE COURT OF THE LIONS . . . . .	203, 207
LITTLE TEMPLE IN THE COURT OF THE LIONS . . . . .	205
FOUNTAIN IN THE COURT OF THE LIONS . . . . .	205
A LITTLE TEMPLE IN THE COURT OF THE LIONS . . . . .	206
A PEEP INTO THE COURT OF THE LIONS . . . . .	206
THE COURT OF THE LIONS, FROM THE WEST . . . . .	209
TEMPLE IN THE COURT OF THE LIONS . . . . .	211
SIDE ELEVATION OF THE COURT OF THE LIONS AND FOUNTAIN . . . . .	215
ELEVATION OF THE FOUNTAIN OF THE LIONS . . . . .	217
FOUNTAIN OF THE LIONS, WITH DETAILS OF THE ORNAMENT . . . . .	219
PLAN OF THE BASIN OF THE FOUNTAIN OF THE LIONS . . . . .	221
THE FIRST SIX VERSES OF THE INSCRIPTION AROUND THE BASIN OF THE FOUNTAIN OF THE LIONS . . . . .	223
THE LAST SIX VERSES OF THE INSCRIPTION AROUND THE BASIN OF THE FOUNTAIN OF THE LIONS . . . . .	225
ENTABLATURE IN THE COURT OF THE LIONS . . . . .	227
DETAILS OF THE CENTRE ARCADE OF THE COURT OF THE LIONS . . . . .	229
PART OF PANEL IN THE COURT OF THE LIONS . . . . .	231
ENTRANCE TO THE COURT OF THE LIONS . . . . .	233, 237
ENTRANCE TO THE COURT OF THE LIONS (UPPER PORTION) . . . . .	235
LONGITUDINAL SECTION OF THE COURT OF THE LIONS, TAKEN THROUGH THE PAVILION AT EACH END OF THE COURT, AND EXHIBITING AN ELEVATION OF THE SIDE PORTICOS . . . . .	238, 239
CAPITALS IN THE COURT OF THE LIONS, WITH A MEASURE OF ONE METRE . . . . .	241
NORTH GALLERY IN THE COURT OF THE LIONS . . . . .	243
ENTRANCE TO THE HALL OF THE BARQUE, WITH VIEW OF THE COURT OF THE FISH-POND; OR, OF THE MYRTLES . . . . .	245
THE HALL OF AMBASSADORS . . . . .	247, 253
MOSAIC IN DADO, HALL OF AMBASSADORS . . . . .	248
GENERAL VIEW OF THE HALL OF AMBASSADORS . . . . .	249, 251
ENTRANCE TO THE HALL OF THE BARQUE, THE ANTE-ROOM OF THE HALL OF AMBASSADORS . . . . .	255
PERSPECTIVE VIEW OF THE HALL OF AMBASSADORS . . . . .	257
SECTION AND ELEVATION OF THE INTERIOR OF THE HALL OF AMBASSADORS . . . . .	259

	PAGE
DETAIL IN THE HALL OF AMBASSADORS . . . . .	261
KUFIC INSCRIPTIONS, HALL OF AMBASSADORS . . . . .	263
MOSAIC ON DADO OF BALCONY, HALL OF AMBASSADORS . . . . .	265
ORNAMENT FROM THE SIDE OF A WINDOW, HALL OF AMBASSADORS	267, 279, 285, 287
MURAL ORNAMENT, ENTRANCE TO THE HALL OF AMBASSADORS . . . . .	269
ORNAMENT AT THE SIDE OF DOORWAY, ENTRANCE TO THE HALL OF AMBASSADORS . . . . .	271
AN ARABIAN ORNAMENT, HALL OF AMBASSADORS . . . . .	273
AN ARABIAN ORNAMENT, ENTRANCE TO THE HALL OF AMBASSADORS . . . . .	275
INSCRIPTIONS AND ORNAMENT, HALL OF AMBASSADORS . . . . .	277
INSCRIPTIONS IN THE HALL OF AMBASSADORS . . . . .	281
MURAL ORNAMENT, HALL OF AMBASSADORS . . . . .	283
ORNAMENT FROM THE SIDE OF A WINDOW, NORTH FRONT OF THE HALL OF AMBASSADORS . . . . .	289
ORNAMENT IN THE SIDE OF A WINDOW, HALL OF AMBASSADORS . . . . .	291
A CEILING IN OUTLINE, HALL OF AMBASSADORS . . . . .	293
THE CEILING OF THE DOME LAID FLAT, HALL OF AMBASSADORS . . . . .	295
DETAILS OF GLAZED TILES IN THE HALL OF AMBASSADORS . . . . .	297
MOSAIC IN DADO, EAST SIDE OF THE HALL OF AMBASSADORS . . . . .	299
MOSAIC IN DADO, NORTH SIDE OF THE HALL OF AMBASSADORS . . . . .	299
MOSAICS IN DADO, HALL OF AMBASSADORS . . . . .	301
CEILING OF GALLERY, HALL OF AMBASSADORS . . . . .	303
EXTERIOR OF THE MOSQUE (PRIVATE PROPERTY) . . . . .	304
FAÇADE OF THE MOSQUE . . . . .	305
ELEVATION OF PORTICO ADJACENT TO THE MOSQUE . . . . .	307
DETAILS OF ORNAMENT OF KORÁN RECESS NEAR THE ENTRANCE DOOR OF THE MOSQUE . . . . .	309
DETAILS OF ORNAMENT IN THE COURT OF THE MOSQUE . . . . .	311
DETAILS IN THE COURT OF THE MOSQUE, EASTERN FAÇADE . . . . .	313
ARCHED WINDOWS OF THE MOSQUE . . . . .	315
INTERIOR OF THE MOSQUE . . . . .	317, 319
THE MOSQUE, FROM KORÁN RECESS . . . . .	319



# *List of Illustrations.*

xvii.

	PAGE
ARAB LAMP IN THE MOSQUE . . . . .	321
CHAMBER OF REPOSE . . . . .	324, 325, 327
GARDEN OF "LINDARAJA," AND THE APARTMENTS TRADITIONALLY SAID TO HAVE BEEN OCCUPIED BY "LINDARAJA," A FAVOURITE SULTÁNA . . . . .	328
THE GARDEN OF "LINDARAJA" . . . . .	329
MOSAIC PAVEMENT IN THE QUEEN'S DRESSING-ROOM (TOCADOR DE LA REINA) . . . . .	331, 440
"THE QUEEN'S DRESSING-ROOM," AT THE SUMMIT OF THE MIHRÁB TOWER, WITH DISTANT VIEW OF THE GENERALIFE . . . . .	332
TOWERS AND PROMENADE . . . . .	333
THE TOWER OF THE PEAKS . . . . .	336
THE HOMAGE TOWER, ANCIENT ARAB RUINS IN THE ALCAZÁBA . . . . .	337
GRANADA, FROM THE HOMAGE TOWER . . . . .	337
THE CAPTIVE'S TOWER . . . . .	339
INTERIOR OF THE INFANTAS TOWER . . . . .	339
TOWER OF INFANTAS . . . . .	341, 345
INTERIOR OF THE INFANTAS TOWER (CEILING) . . . . .	343
ROOM IN THE TORRE DEL CAUTIVO, OR CAPTIVE'S TOWER . . . . .	347
THE LADIES' TOWER . . . . .	347
TORRE DE LA AGUA—TOWER OF THE AQUEDUCT . . . . .	349
DETAIL OF THE ONLY ANCIENT JALOUSIE REMAINING IN THE ALHAMBRA . . . . .	349
THE INFANTAS TOWER . . . . .	351
DETAILS OF THE ENTRANCE DOOR TO THE MUSEUM . . . . .	353
BAS-RELIEF, NOW IN THE MUSEUM OF THE ALHAMBRA . . . . .	355
BAS-RELIEF, FROM AN ENGRAVING IN MURPHY'S ARABIAN ANTIQUITIES . . . . .	355
PALACE OF CHARLES V. . . . .	356, 361
ELEVATION OF SECTION OF THE PALACE OF CHARLES V. . . . .	357
INTERIOR, PALACE OF CHARLES V. . . . .	359
ROMAN COURT, PALACE OF CHARLES V. . . . .	363
PLAN OF THE ALHAMBRA . . . . .	365
GROUND FLOOR PLAN OF THE ALHAMBRA, AND OF THE FOUNDATIONS OF THE PALACE OF CHARLES V. . . . .	367

	PAGE
PLAN OF THE PALACE OF CHARLES V., AND OF THE SUBTERRANEAN VAULTS OF THE ALHAMBRA . . . . .	369
HALL OF JUSTICE . . . . .	371
SUNK LINES ON THE WALLS, HALL OF JUSTICE AND COURT OF THE LIONS . . . . .	373
FRIEZE IN THE HALL OF THE TWO SISTERS . . . . .	375
PANEL ON JAMBS OF DOORWAYS, HALL OF THE TWO SISTERS . . . . .	375
ORNAMENT IN PANELS, HALL OF THE BARQUE . . . . .	377
ORNAMENT IN PANELS, HALL OF AMBASSADORS . . . . .	377
CORNICE OVER COLUMNS, COURT OF THE LIONS . . . . .	379
FRIEZE OVER COLUMNS, COURT OF THE LIONS . . . . .	379
BAND ROUND PANELS IN WINDOWS, HALL OF THE TWO SISTERS . . . . .	381
PANELLING IN WINDOWS, HALL OF AMBASSADORS . . . . .	381
ORNAMENT IN PANELS, COURT OF THE MOSQUE . . . . .	383
ORNAMENTS AT THE JUNCTIONS OF INSCRIPTIONS, COURT OF THE LIONS, AND COURT OF THE FISH-POND . . . . .	385
SUNK LINES ON THE WALLS, HOUSE OF THE COMMANDANT . . . . .	387
ORNAMENT IN PANELS, HALL OF AMBASSADORS . . . . .	389
DETAILS OF THE ORNAMENTS WHICH ARE INTRODUCED INTO THE PAINTING OVER THE CENTRE ALCOVE OF THE HALL OF JUSTICE . . . . .	391
DETAILS AND ARABIAN INSCRIPTIONS . . . . .	393
DETAILS OF ARABIAN WORK . . . . .	395
DETAILS AND INSCRIPTIONS AND ARABIAN CHAPITERS . . . . .	397
DETAILS OF ARABIAN WORK . . . . .	399
GROUND PLAN OF THE GENERALIFE AT GRANADA . . . . .	403
THE GENERALIFE . . . . .	405, 407, 413
A VIEW OF THE ROYAL VILLA OF THE GENERALIFE AT GRANADA . . . . .	409
TRANSVERSE SECTION OF THE ROYAL VILLA OF THE GENERALIFE AT GRANADA . . . . .	411
GARDEN OF THE GENERALIFE . . . . .	415
PERSPECTIVE VIEW OF THE GARDEN OF THE GENERALIFE . . . . .	417
ELEVATION AND GROUND PLAN OF THE PORTICO OF THE GENERALIFE . . . . .	419
MOSAIC, PORTICO OF THE GENERALIFE . . . . .	421

# *List of Illustrations.*

xix.

	PAGE
FRONT VIEW OF THE PORTICO OF THE GENERALIFE . . . . .	423
A CEILING IN THE GENERALIFE . . . . .	425
GENERALIFE (PORTRAIT GALLERY), ENTRANCE TO THE GALLERY OF RETRATOS . . . . .	427
GALLERY IN THE ACEQUIA COURT, GENERALIFE . . . . .	427, 437
GALLERY IN THE GENERALIFE . . . . .	429
THE ACEQUIA COURT, GENERALIFE . . . . .	431, 435
THE ACEQUIA COURT, FROM THE MAIN ENTRANCE, GENERALIFE . . . . .	433
A CORNER OF THE ACEQUIA COURT, GENERALIFE . . . . .	435
CYPRESS COURT, GENERALIFE . . . . .	437
MOSAIC PAVEMENT IN THE DRESSING-ROOM OF THE SULTÁNA . . . . .	440
SABRE OF THE LAST MOORISH KING OF GRANÁDA . . . . .	441
ELEVATION OF THE CASA DEL CARBON, OR "HOUSE OF CARBON," ONCE KNOWN AS THE HOUSE OF THE WEATHER-COCK . . . . .	443
HOUSE OF SANCHEZ . . . . .	445
PLAN AND SECTION OF THE GREAT CISTERN IN THE ALHAMBRA . . . . .	447





## List of Coloured Illustrations.

PLATE.	NO.	DESCRIPTION.
I.	1	ORNAMENT IN PANELS ON THE WALLS, HALL OF AMBASSADORS.
II.	2	SOFFIT OF AN ARCH, COURT OF THE FISH-POND.
III.	3	ORNAMENT OVER DOORWAY AT THE ENTRANCE, COURT OF THE LIONS.
IV.	4	ORNAMENT IN DOORWAY AT THE ENTRANCE TO THE VENTANA, HALL OF THE TWO SISTERS.
V.	5	ORNAMENT ON THE SIDE OF WINDOWS, UPPER STOREY, HALL OF THE TWO SISTERS.
VI.	6	ORNAMENT IN SPANDRILS OF ARCHES, HALL OF THE TWO SISTERS.
VI.	7	ORNAMENTS IN SPANDRILS OF ARCHES, HALL OF THE ABENCERRAGES.
VII.	8	ORNAMENTS IN PANELS, HALL OF THE AMBASSADORS.
VIII.	9	ORNAMENTS IN PANELS, COURT OF THE MOSQUE.
IX.	10	ORNAMENT OVER ARCHES AT THE ENTRANCE TO THE COURT OF THE LIONS.
X.	11	ORNAMENT ON THE WALLS, HALL OF THE ABENCERRAGES.
XI.	12	ORNAMENT IN PANELS ON THE WALLS, COURT OF THE MOSQUE.
XII.	13	SPANDRIL OF AN ARCH OF WINDOW, HALL OF AMBASSADORS.
XIII.	14	BRACKETS SUPPORTING CEILING OF THE PORTICO, COURT OF THE LIONS.
XIV.	15	SMALL PANEL IN JAMB OF A WINDOW, HALL OF AMBASSADORS.
XV.	16	SMALL PANEL IN JAMB OF A WINDOW, HALL OF AMBASSADORS.
XVI.	17	SMALL PANEL IN JAMB OF A WINDOW, HALL OF THE TWO SISTERS.
XVII.	18	PANEL IN THE UPPER CHAMBER OF THE HOUSE OF SANCHEZ.
XVIII.	19	SOFFIT OF GREAT ARCH AT THE ENTRANCE OF THE COURT OF THE FISH-POND.

PLATE.	No.	DESCRIPTION.
XIX.	20	SPANDRIL FROM NICHE OF DOORWAY AT THE ENTRANCE OF THE HALL OF AMBASSADORS, FROM THE HALL OF THE BARK.
XX.	21	LINTEL OF A DOORWAY, COURT OF THE MOSQUE.
XXI.	22	CAPITAL OF COLUMNS, COURT OF THE LIONS.
XXI.	23	CAPITAL OF COLUMNS, COURT OF THE LIONS.
XXII.	24	CAPITAL OF COLUMNS, COURT OF THE LIONS.
XXII.	25	CAPITAL OF COLUMNS, COURT OF THE LIONS.
XXIII.	26	CAPITAL OF COLUMNS, COURT OF THE FISH-POND.
XXIII.	27	CAPITAL OF COLUMNS, COURT OF THE FISH-POND.
XXIV.	28	ORNAMENT ON THE WALLS OF THE WINDOWS OF "LINDA-RAJA'S" BALCONY.
XXIV.	29	ORNAMENT ON THE WALLS OF THE WINDOWS OF "LINDA-RAJA'S" BALCONY.
XXIV.	30	ORNAMENT ON THE WALLS OF THE WINDOWS OF "LINDA-RAJA'S" BALCONY.
XXIV.	31	ORNAMENT ON THE WALLS OF THE WINDOWS OF "LINDA-RAJA'S" BALCONY.
XXIV.	32	ORNAMENT ON THE WALLS OF THE WINDOWS OF "LINDA-RAJA'S" BALCONY.
XXIV.	33	ORNAMENT ON THE WALLS OF THE WINDOWS OF "LINDA-RAJA'S" BALCONY.
XXV.	34	COURT OF THE LIONS.
XXVI.	35	CAPITALS IN THE HALL OF TWO SISTERS.
XXVII.	36	DETAILS OF THE GREAT ARCHES IN THE HALL OF THE BARK.
XXVIII.	37	ARCHES, COURT OF THE LIONS AND HALL OF JUSTICE.
XXIX.	38	DETAILS OF THE GREAT ARCHES.
XXX.	39	FRETS FROM DIFFERENT HALLS.
XXXI.	40	DETAIL OF AN ARCH, COURT OF THE FISH-POND.
XXXII.	41	DETAIL OF AN ARCH, PORTICO OF THE COURT OF LIONS.
XXXIII.	42	CORNICE TO THE ROOF, COURT OF THE MOSQUE.
XXXIV.	43	DIVAN, COURT OF THE FISH-POND.
XXXV.	44	ACTUAL STATE OF THE COLOURS.
XXXVI.	45	WINDOWS IN THE ALCOVE, HALL OF THE TWO SISTERS.

*List of Coloured Illustrations.*

xxiii.

PLATE.	No.	DESCRIPTION.
XXXVII.	46	THE VASE.
XXXVIII.	47	DETAILS OF ONE OF THE ARCHES, HALL OF JUSTICE.
XXXIX.	48	DETAILS OF THE ARCHES, HALL OF THE ABENCERRAGES.
XL.	49	CENTRE PAINTING ON THE CEILING, HALL OF JUSTICE.
XLI.	50	MOSAIC DADO IN CENTRE WINDOW ON THE NORTH SIDE, HALL OF AMBASSADORS.
XLII.	51	MOSAIC DADOS ON PILLARS BETWEEN THE WINDOWS, HALL OF AMBASSADORS.
XLIII.	52	MOSAIC DADOS ON PILLARS BETWEEN THE WINDOWS, HALL OF AMBASSADORS.
XLIV.	53	MOSAICS IN THE HALL OF THE TWO SISTERS.
XLV.	54	MOSAIC DADO ROUND THE INTERNAL WALLS OF THE MOSQUE.
XLVI.	55	AZULEJOS. PAINTED TILES.
XLVII.	56	MOSAIC IN THE BATHS.
XLVII.	57	MOSAIC IN THE BATHS.
XLVIII.	58	MOSAIC FROM THE PORTICO OF THE GENERALIFE.
XLIX.	59	BLANK WINDOW, HALL OF THE BARK.
L.	60	SOFFIT OF ARCH, ENTRANCE OF THE HALL OF ABENCERRAGES.
LI.	61	CORNICE AT SPRINGING OF ARCH OF DOORWAY AT THE ENTRANCE OF THE VENTANA, HALL OF THE TWO SISTERS.
LII.	62	BORDER OF ARCHES.
LII.	63	BORDER OF ARCHES.
LIII.	64	BORDER OF ARCHES.
LIV.	65	BORDER OF ARCHES.
LIV.	66	BORDER OF ARCHES.
LV.	67	ORNAMENT IN PANELS ON THE WALL, HALL OF AMBASSADORS.
LVI.	68	ORNAMENTS PAINTED ON THE PENDANTS, HALL OF THE BARK.
LVI.	69	BANDS, SIDE OF ARCHES, COURT OF THE LIONS.
LVIII.	70	BANDS, SIDE OF ARCHES, COURT OF THE LIONS.
LVIII.	71	BANDS, SIDE OF ARCHES, COURT OF THE LIONS.
LIX.	72	ORNAMENTS ON PANELS, HALL OF AMBASSADORS.
LX.	73	ORNAMENTS ON PANELS, HALL OF AMBASSADORS.



PLATE.	No.	DESCRIPTION.
LXI.	74	ORNAMENTS ON PANELS, HALL OF AMBASSADORS.
LXII.	75	ORNAMENTS ON PANELS, HALL OF AMBASSADORS.
LXIII.	76	FRIEZE IN THE UPPER CHAMBER, HOUSE OF SANCHEZ.
LXIV.	77	CORNICE AT SPRINGING OF ARCHES, WINDOWS OF THE HALL OF AMBASSADORS.
LXV.	78	SPANDRIL OF ARCH. FROM THE CENTRE ARCH OF THE COURT OF THE LIONS.
LXV.	79	SPANDRIL OF ARCH. FROM THE ENTRANCE TO THE DIVAN, HALL OF THE TWO SISTERS.
LXVI.	80	DETAILS OF THE WOOD-WORK OF THE DOOR TO THE HALL OF ABENCERRAGES.
LXVII.	81	SPANDRIL OF ARCH. HALL OF JUSTICE.
LXVII.	82	SPANDRIL OF ARCH. HALL OF JUSTICE.
LXVIII.	83	ORNAMENTS ON THE WALLS OF THE HALL OF AMBASSADORS.
LXIX.	84	SPANDRIL OF ARCH. FROM THE ENTRANCE TO THE COURT OF LIONS FROM THE COURT OF THE FISH-POND.
LXIX.	85	SPANDRIL OF ARCH. FROM THE ENTRANCE TO THE COURT OF THE FISH-POND FROM THE HALL OF THE BARK.
LXX.	86	MOAIC. PILASTER, HALL OF AMBASSADORS.
LXX.	87	MOAIC. DADO, HALL OF AMBASSADORS.
LXX.	88	MOAIC. DADO, HALL OF THE TWO SISTERS.
LXX.	89	MOAIC. PILASTER, HALL OF AMBASSADORS.
LXX.	90	MOAIC. DADO, HALL OF THE TWO SISTERS.
LXX.	91	MOAIC. DADO, HALL OF THE TWO SISTERS.
LXX.	92	MOAIC. PILASTER, HALL OF AMBASSADORS.
LXXI.	93	PLASTER ORNAMENTS, USED AS UPRIGHT AND HORIZONTAL BANDS ENCLOSING PANELS ON THE WALLS.
LXXII.	94	MOAIC. DADO, HALL OF AMBASSADORS.
LXXII.	95	MOAIC. DADO, HALL OF AMBASSADORS.
LXXII.	96	MOAIC. DADO, IN CENTRE WINDOW, HALL OF AMBASSADORS.
LXXII.	97	MOAIC. FROM A COLUMN, HALL OF JUSTICE.
LXXII.	98	MOAIC. DADO IN THE BATHS.
LXXII.	99	MOAIC. DADO IN DIVAN, COURT OF THE FISH-POND.

PLATE.	No.	DESCRIPTION.
LXXII.	100	MOSAIC. DADO, HALL OF THE TWO SISTERS.
LXXIII.	101	PANELS ON WALLS, TOWER OF THE CAPTIVE.
LXXIV.	102	BLANK WINDOW, HALL OF THE BARK.
LXXV.	103	RAFTERS OF A ROOF OVER A DOORWAY NOW DESTROYED BENEATH THE TOCADOR DE LA REYNA.
LXXVI.	104	BAND AT SPRINGING OF ARCH AT THE ENTRANCE OF THE HALL OF THE TWO SISTERS FROM THE COURT OF LIONS.
LXXVII.	105	PANELLING OF THE CENTRE RECESS, HALL OF AMBASSADORS.
LXXVIII.	106	PART OF CEILING OF THE PORTICO OF THE COURT OF THE FISH-POND.
LXXIX.	107	BLANK WINDOW, HALL OF THE BARK.
LXXX.	108	ORNAMENTS ON THE WALLS, HOUSE OF SANCHEZ.





“ANDALUS” is the name given by the Moors to that part of the Spanish Peninsula wherein they were all-powerful for eight centuries. Andalus comprehended the four kingdoms of Seville, Córdoba, Jaen, and Granada. (*Los Cuatro Reinos de Andalusia*.)

About the year 403 of the Hegira (A.D. 1012) Granada first acquired importance. Záwí, the African chief who then ruled in Andalusia from Malaga to Almeria, declared himself independent, and transferred the seat of government from Elvira \* to Granada. Little by little the whole population migrated to the new capital, so that Elvira dwindled to an insignificant village, whilst Granada rose to be a magnificent city, culminating in grandeur and importance during the reigns of three enlightened sovereigns of the *Beni Nasr* dynasty—Mohammed the First (*Al-ghálib-billah*, A.D. 1232-1272), who commenced the Alhambra; † Yúsuf the First (A.D. 1333), who added greatly to its beauty, and is regarded as the monarch who completed the building; and Mohammed the Fifth (*Al-ghaní-billah*), son of Yúsuf, who succeeded to the throne upon the assassination of

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\* Formerly *Illiberis*, the Roman town at the foot of the Sierra Nevada, about six miles from Granada.

† *Kilaat Al-hamra*, the red castle.



his father in 1354, and who finished the decorations of many of the Courts and Halls of the Palace.

One of the earliest extant references to Granada is contained in the MS. of *Ibnu Battúttah*, the Moslem traveller, who wrote in the fourteenth century. About the year 1360 *Ibnu Battúttah* journeyed from Morocco to Andalus, and visited Granada, which he thus describes: "Granada is the capital of Andalus, and the husband of its cities; its environs are a delightful garden, covering a space of forty miles, and have not their equal in the world. It is intersected by the well-known river *Sheníl* \* (*Xenil*) and other considerable streams, and surrounded on every side by orchards, gardens, groves, palaces, and vineyards. One of the most pleasant spots in its neighbourhood is that known by the name of '*Aynu-l-adamar*—the fountain of tears—which is a spring of cold and limpid water placed in the midst of delightful groves and gardens." The suburb of Granada here referred to, preserves to this day its Arabic name corrupted into *Dinamar*, or *Adinamar*. It is a pleasant and much-frequented spot, close to Granada.

The city of Granada was held in the highest estimation by Andalusian poets. One ancient eulogist says: "If that city could reckon no other honour but of having been the birthplace of the *Wizír Ibnu-l-khattáb*, that alone would be sufficient. But Granada has not its like in the world: neither Cairo, Baghdád, nor Damascus can compete with it; we can only give an idea of its worth by comparing it to a beautiful bride, of whose dower it should form part."

The mention of the celebrated *Wizír, Ibnu-l-khattáb*, brings

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\* *Sheníl* is the *Singilis* of the Romans. The name of another "considerable stream" of Granada—the Darro—is derived from *Hadároh* in Arabic, probably from *Hadár*, which means the rapidity with which a swollen river comes down from the mountains; a description well defining the character of the river Darro, which rushes down the hill-side and comes boiling along its channel at the foot.

to mind a particularly interesting figure in the history of the Alhambra, for to him we owe the composition of many of the poems inscribed upon its walls. He flourished A.D. 1313-1374. Amongst other works of the highest value, of which he was the author, is a biographical dictionary of illustrious Granadians. At an early age he attracted the notice of Yúsuf I., who promoted him through many offices of the State, until he became that Sultán's Grand Wizír, in which capacity he served his master faithfully and long. After the death of Yúsuf, he retained his high office of Wizír under Mohammed V. for twenty years, when the hostility of his foes brought upon him the suspicion of disloyalty. He was thrown into prison, and strangled by order of Mohammed. "Thus," says an admiring biographer, "perished the phoenix of the age, the prince of poets and historians of his time, and the model of Wizírs."

The unfortunate *Ibnu-l-khattáb* possessed, in the highest degree, the faculty of improvisation. It is related that he was sent on an embassy by Mohammed V. to implore the aid of *Fáris*, Sultán of Fez, against the Christians. On entering the Hall of Audience, and before he delivered his message, he uttered some verses which called forth the admiration of all present, and were so much approved by the Sultán, that before listening to what the Ambassador had to say on affairs of State, he exclaimed: "By Allah! I know not the object of thy visit; but whatever it may be, I grant the request." In concluding the anecdote, the narrator adds: "This circumstance elicited from the celebrated *Kádí, Abú-l-kásim Ash-Sheríf*, who formed part of the embassy, the very just remark that never until that time had there been an ambassador who attained the object of his mission before he had made it known!"

The Mohammedans in Spain, whether considered as the enthusiastic warriors whose victorious arms spread terror and

consternation, or as the cultivated race who acted as the pioneers of art, letters, and civilisation, are entitled to a prominent place in the annals of Europe. But, instead of being commended to the gratitude of succeeding ages, as they assuredly deserved to be, the Arabs have been too frequently charged with corrupting the infancy of modern literature; and this, in the face of the verdict of a high authority on the literature of the Spanish Moslems, who has declared that the material he cites proves the superiority of the Andalusians to every other nation.

Spanish historians have always manifested contempt for the writings of the Arabs. Rejecting the means afforded them by abundant Moorish records, they have compiled their histories from one-sided national authorities, disdaining to cast a glance on writings of the enemies of their country and religion. The effects of such illiberality need scarcely be pointed out. The history of Spain, during the Middle Ages, has been, and still is, notwithstanding the labours of modern critics, a tissue of fable and contradiction.

Nevertheless, it was reserved for a Spaniard—Don Pascual de Gayángos—to give to the world the true history of the Mohammedans in Spain. He fixed upon the manuscript account of *Ahmed Ibn Mohammed Al-makkarí*, which gives an uninterrupted narrative of the conquests, wars, and settlements of the Spanish Moslems from their first invasion of the Peninsula to their final expulsion; and Don Pascual so enriches his author's text with a mass of notes and illustrations that the work forms, if not the only, certainly the most valuable history of the Arabs in Spain—even the recondite production of the German *savant*, the late Dr. R. Dozy, of Leyden, *Histoire des Musulmans d'Espagne*, yields on the score of usefulness.

*Al-makkarí* wrote at the close of the sixteenth century. His

life was spent in literary pursuits, and in the society of the learned. He appears to have resembled our own John Aubrey in his genius for taking the greatest pains to collect his material from the most authentic sources at his command; and, if he sometimes falls into slight inaccuracies, his editor—Don Pascual—promptly sets the matter right in a note of profound and judicious scholarship. That portion of *Al-makkarí* which most concerns the present volume is contained in the second part of his work, and consists of extracts from various Arab authors relating to the history of the kingdom of Granada. In a note upon the etymology of the name “Andalus,” *Al-makkarí* derives it from *Andalosh*, a Moorish corruption for *Vandalocii* (Vandals), with which attribution Don Pascual seems to agree. *Al-makkarí* concludes his history with a pious ejaculation for the re-occupation of the country: “May Allah restore it entire to the Moslems!”

It is to be lamented that an ungenerous spirit actuated the authorities in Madrid at the time Gayángos was preparing his monumental work (*circa* 1840). In his own land, the assistance he had every right to expect, was withheld! He tells us that he petitioned the Ministers of Her Catholic Majesty for permission to visit the Library of the Escorial, and he finds himself called upon to disclose a fact very painful to his feelings. Don Pascual’s own words are: “Strange to say, notwithstanding repeated applications, and the interference of persons high in rank and influence, my request was positively denied, professedly on the plea that the Library could not be opened, a contention having arisen between the Government and the Royal Household as to the possession of it!” Under the enlightened rule of King Alfonso XIII. such treatment has become impossible: all that remains of the literature, the splendid monuments of Arabian architecture, indeed everything which exhibits memorials



of the graceful people who have passed away, is now open to the antiquary or the artist, and zealously guarded with the most reverent care. No longer is there danger of wanton spoliation of the ancient palace of the Moorish Kings of Granada. The effort now is to retard the inevitable process of decay. The late Señor Raphaél Contreras occupied himself for thirty-seven years in an attempt to restore the defaced or partially-destroyed arabesques of the Alhambra. In the course of his labour of love, it was his good fortune to be rewarded, from time to time, by the discovery of inscriptions which had long lain hidden; and his exertions were further recompensed by the happiness of lighting upon and replacing parts of mutilated ornament and portions of the edifice itself which had become dislodged by accident or rapine, thus saving somewhat from the deluge of time.

The result of his research and discovery Don Raphaél placed before the public in a scholarly work, entitled, *Etude Descriptive des Monuments Arabes*, published at Madrid, and which reached its fourth edition in 1889.

A separate, or supplementary volume was promised, which should treat of Arabic Inscriptions remaining in Seville, Córdoba, and more particularly in Granada, belonging to the most important period of the Mohammedan Domination in those parts of the Peninsula. It is greatly to be hoped that the work may make its appearance under the auspices of his son, Don Mariano Contreras, the present Conservator of the Alhambra.

That portion of the Alhambra, called the *Casa Real*, or Royal House, appears to be but a very small part of the ancient Palace of the Moorish Kings of Granada. It is to be regretted that no traces exist at the present day by which its limits can be accurately defined; but we may judge, from the gallery of



PANELS AND INSCRIPTIONS IN THE ALHAMBRA.



two stories at the southern end of the Court of the Fish-pond, which still remains, that the part of the Moorish building destroyed to make way for the Palace of Charles V., must have been of considerable consequence. No traces of the numerous apartments, which must have been required for guards and attendants, now exist; and a most important feature—the hareem—is wanting.

The Alhambra, occupying the plateau of the *Monte de la Assabica*, is situated at one extremity of the city of Granada, above which it rises like the Acropolis at Athens. The usual entrance is by the Gate of Justice. From the Gate of Justice we pass the *Puerta del Vino*, or Wine Gate, to the large square called the *Plaza de los Algibes*, or Place of the Cisterns. On the right is the Palace of Charles V.; beyond, but without revealing any indication of its internal beauty, is the *Casa Real*; on the left of the Place of the Cisterns is the *Alcazába—Kussábah*, the citadel—long used as a place of detention for convicts. There are several ruined towers here, which are, perhaps, the remains of the most ancient part of the fortress.

The severe and striking aspect of the towers with which the walls of the fortress are studded, arouses no suspicion of the art and luxury enshrined within; they are formed to impress the beholder with respect for the power and majesty of the King; whilst within, the fragrant shrubs and running streams, the porcelains, Mosaics, and gilded stucco work, and particularly the pious inscriptions which are in such profusion upon the walls, constantly reminded the sovereign how all that ministered to his happiness was the gift of Allah.

The inscriptions are of three sorts—"ayát," *i.e.*, verses from the Korán; "*asjâ*," pious or devout sentences not taken from the Korán; and, thirdly, "*ash'ár*," poems in praise of the builders or owners of the Palace. Those belonging to either

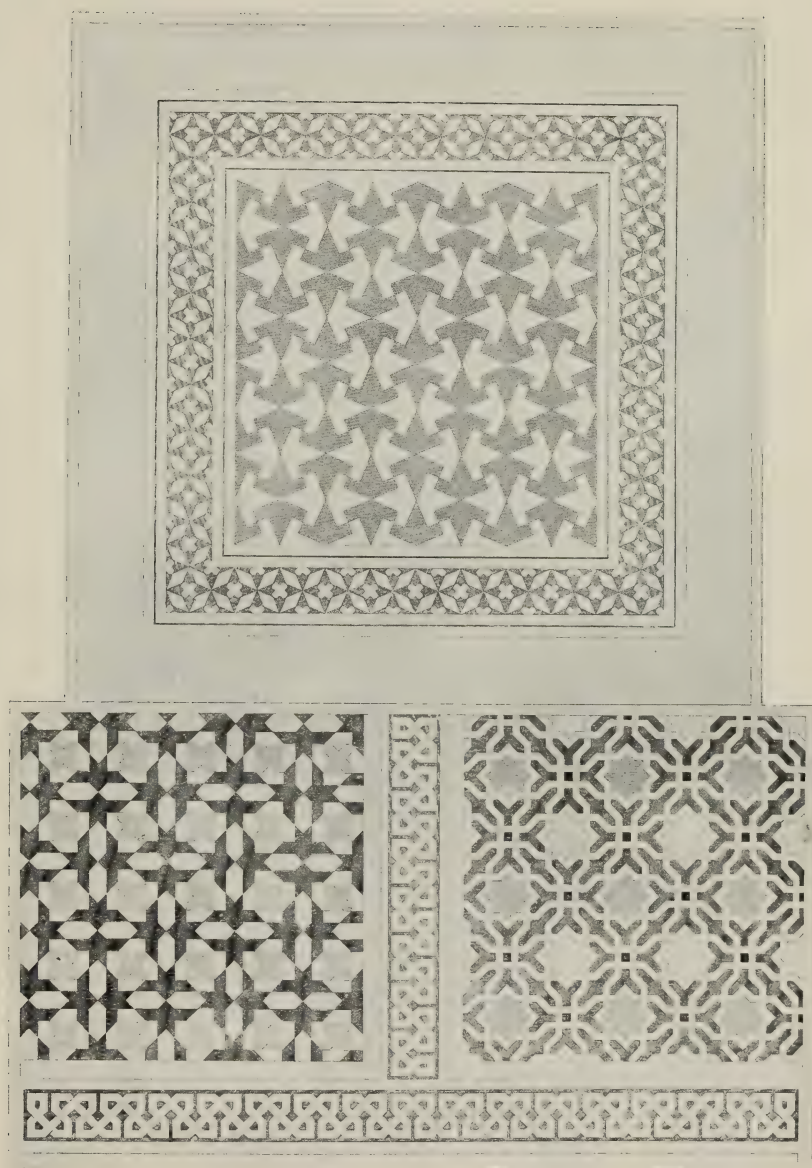
of the first two classes are generally written in the Cufic character, and the letters are often so shaped as to present a uniform appearance from both sides, and make the inscription readable from the right to the left, and *vice versa*, or upwards and downwards.

The innumerable sentences abounding everywhere in the Alhambra are so harmonious and interweaving—producing such cross-lights of poetry and praise, merging naturally and gracefully when the mind is torpid or indifferent to them, into mere surface ornament—that they are never out of place, but present always an unsatiating charm. Once, at least, an inscription in the Palace has settled a dull controversy respecting the use of the many small, highly-decorated recesses which are seen in the apartments. On each side of the ante-room of the Hall of the Ambassadors is one of these recesses resembling the piscinæ of our cathedrals. Blundering wise men insistently averred that these niches were used by suppliants as receptacles for their slippers before entering to an audience, until an Arabic scholar pointed to an inscription round the aperture, which reads: “*If anyone approach me complaining of thirst, he will receive cool and limpid water, sweet and pure.*” Any Spaniard ought to have known that here were the places of the *Alcarraza*, or porous earthen bottles common to all comers, even as they may now be found in the halls of some Andalusian gentlemen.

Such a niche and water-vase are represented in this volume at page 77.

“Is the Alhambra,” asks Ford, “a palace of the *Arabian Nights*, or only a tawdry ruin bedaubed with faded colour? And what of the colour as it exists? Is it emeraldine or plaited flowers? No, in sober truth, the colour is dim and faded; buried in some places under white flaky icicles of whitewash, or blurred and besmirched as a dead butterfly’s wing. Here and



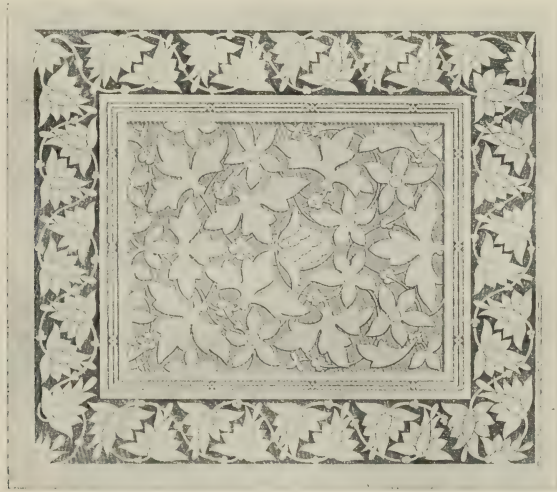


VARIOUS MOSAICS FROM THE ALHAMBRA.



there are revived bright scraps of azure, gold, and vermillion ; but generally dull of outline, and dim in low, deep, shadow tone."

Where the Moorish work is imitated, greens and purples obtrude, to demonstrate how inferior is modern decorative skill to the genius of the ancient Arabs. The dados, or low wainscotings, are of square, glazed tiles, which form a glittering breast-high coat of mail up to the lower third of the Palace



PANEL ORNAMENT IN THE ALHAMBRA.

walls. Here the colours are the same as those of the old Majolica ware. Sometimes these *Azulejo* tiles, with their low-toned enamel colours, are formed into pillars, or pave the floors in squares of *fleurs-de-lis*, or other heraldic emblems. In these dados, colour is seen in the shade. The Moors wanted shade in a country where the sun is solid fire—the colours deep, soft, and subdued as in an Arabian carpet.

The present pavement of the halls and courts of the Palace is either of white marble, as in the Hall of The Two Sisters and

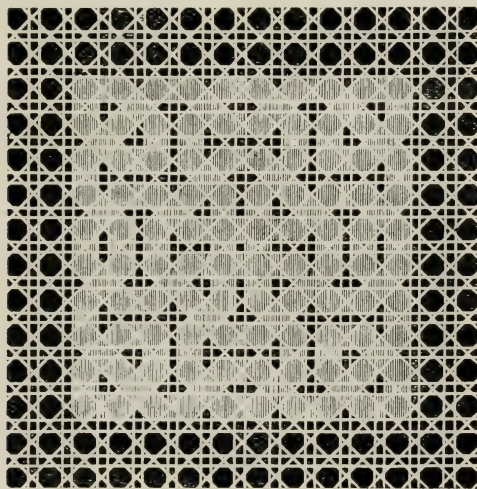
Hall of the Abencerrages, or of brick. Seldom, however, does it appear to be the original flooring, as in many places it is considerably above the ancient level, concealing the lower part of the Mosaic dados. On the pavement of one of the alcoves of the Hall of Justice are still to be seen painted tiles which seem to suggest a style of flooring more in harmony with the general decoration of the Halls and Courts than either those of marble or of brick. This deduction has been objected to by persons conversant with the manners and customs of the Mohammedans, who contend that it is impossible that these tiles—on which the name of God is written—should have been trodden under foot. But it should be borne in mind that the Arabs of Spain allowed themselves considerable laxity in observing the behests of the Korán—as is evidenced by the fountain in the Court of Lions, the bas-relief in the Museum of the Palace, and the paintings in the Hall of Justice.

For the student who desires to pursue exhaustively the history of the Moors in Spain, there are but two trustworthy authorities—Don Pascual de Gayángos, the Spanish Orientalist and historian, and Dr. R. Dozy, of Leyden. Don Pascual's translation of *Al-makkarí* has been largely drawn upon in the compilation of the present volume, as also the "Handbook" and "Gatherings" of Richard Ford (1845 and onward), which form the bases of the indispensable Murray's *Guide*. For the last days of the Moslems in Spain, Sir William Stirling-Maxwell's *Don John of Austria* must be read. The fascinating volumes of Washington Irving will, of course, continue to delight so long as the English language endures, and no better companions can be wished for on the spot where they were written than his stories of *The Alhambra* and *The Conquest of Granada*. Mr. Henry Coppeé's *History of the Conquest of Spain by the Arab Moors*, in two volumes, Boston (Mass.), 1881; Miss Charlotte

Yonge's *Christians and Moors in Spain*; Mr. H. E. Watt's *Spain from the Moorish Conquest to the Fall of Granada*; the concise *Rise and Fall of the Muslim Empire in Spain*, by our fellow-subject, Muhammed Hayat Khan, Lahore, 1897; and Mr. Stanley Lane-Poole's *The Moors in Spain* should be consulted.

### ORNAMENT.

However much disguised, the whole ornamentation of the Moors is constructed geometrically.



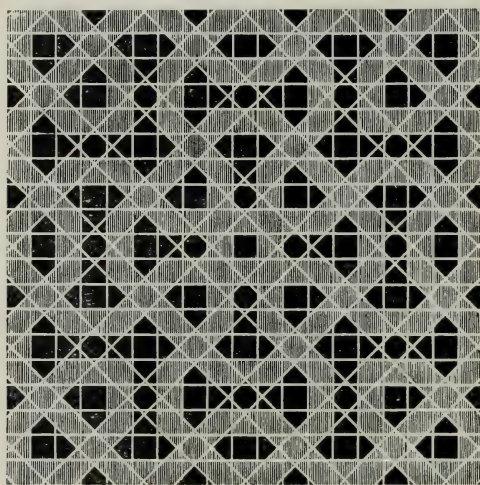
FRET.—FIG. I. FORMED BY THE INTERLACING OF LINES, THE NUMEROUS FRETS THROUGHOUT THE PALACE ARE FORMED UPON THE TWO PRINCIPLES EXHIBITED IN THIS AND FOLLOWING DIAGRAM.

It is probable that the immense variety of Moorish ornaments, which are formed by the intersection of equi-distant lines, could be traced through the Arabian to the Greek fret.

The Moorish system of decoration reached its culminating



point in the ornament of the Alhambra. Owen Jones says : "The Alhambra is at the very summit of perfection of Moorish art . . . every principle which we can derive from the study of the ornamental art of any other people is not only ever present here, but was by the Moors more universally and truly obeyed. We find in the Alhambra the speaking art of the Egyptians, the natural grace and refinement of the Greeks, the geometrical combination of the Romans, the Byzantines, and the Arabs.

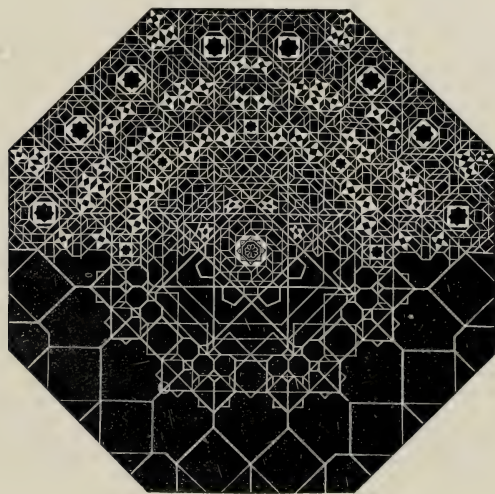


FRET.—FIG. 2. FORMED BY THE INTERLACING  
OF LINES.

The ornament wanted but one charm, which was the peculiar feature of the Egyptian ornament—symbolism. This, the religion of the Moors forbade."

The decoration of the Alhambra is peculiarly appropriate—the circumstances of the people rendered the ornament beautiful for that reason—when transplanted, though it loses nothing of its loveliness, it becomes inexpressive.

The Moors ever regarded what architects hold to be the first principle of architecture—to decorate construction—never to construct decoration. In Moorish architecture, not only does the decoration arise naturally from the construction, but the constructive idea is carried out in every detail of the ornamentation of the surface. A superfluous, or useless ornament is never found in Moorish decoration; every ornament arises quietly and naturally from the surface decorated.

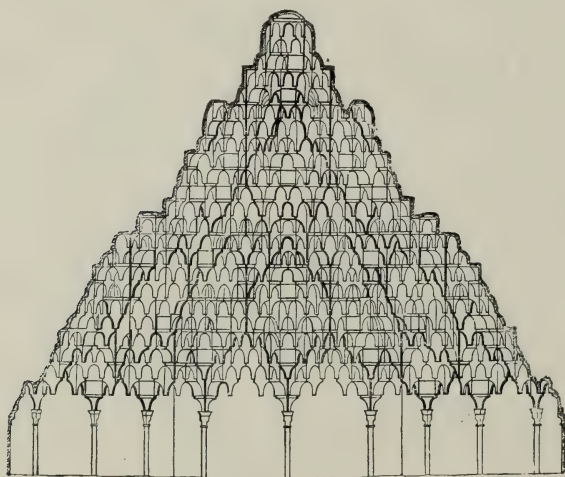


PLAN OF GENERAL CONSTRUCTION OF CENTRAL  
ORNAMENT OF CEILINGS.

The general forms were first cared for; these were sub-divided by general lines; the interstices were then filled in with ornament again to be sub-divided and enriched for closer inspection. The principle was carried out with the greatest refinement, and the harmony and beauty of all Moorish ornamentation derive success from its observance. The greatest

distinction was thus obtained ; the detail never interfering with the general form. When seen at a distance, the main lines strike the eye ; on nearer approach, the detail comes into the composition ; upon yet closer inspection, further detail is seen on the surface of the ornaments themselves.

To the builders of the Alhambra, harmony of form consisted in the proper balancing and contrast of the straight, the inclined, and the curved.

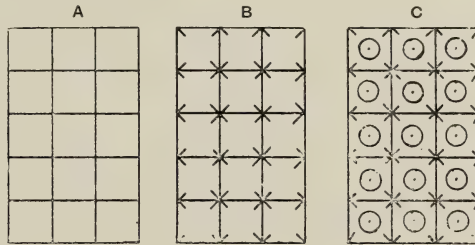


SECTION OF THE COLUMNS AND ARCHES OF GENERAL  
CONSTRUCTION IN THE PALACE.

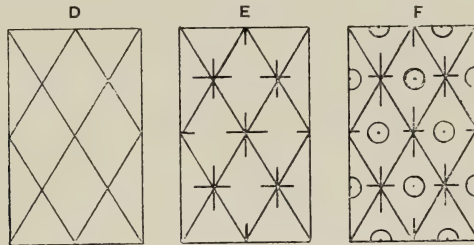
As in colour, there can be no composition in which either of the three primary colours is wanting, so in form, whether structural or decorative, there can be no perfect composition in which either of the three primary figures is lacking ; variety and harmony in composition and design depend on the predominance and subordination of the three.

In his monumental work on the ornamentation of the

Alhambra, the late Owen Jones, who spent many years at Granada in collaboration with his friend, M. Jules Goury, the eminent French architect, studying the Palace of the Western Caliphs, furnishes diagrams in support of this conclusion, which are here reproduced; and, furthermore, says: "In



surface decoration, any arrangement of forms, as at A., consisting only of straight lines, is monotonous, and affords but imperfect pleasure; but, introduce lines which tend to carry the eye towards the angles, as at B., and you have at once an additional pleasure.



"Then add lines giving a circular tendency, as at C., and you have now complete harmony: in this case the square is the leading form or tonic; the angular and curved are subordinate.

"We may produce the same result in adopting an angular composition, as at D., add the lines as at E., and we at once correct the tendency to follow only the angular direction of the

inclined lines ; but, unite these by circles as at F., and we have harmony still more nearly perfect, *i.e.*, repose, for the eye has now no longer any want that could be supplied."

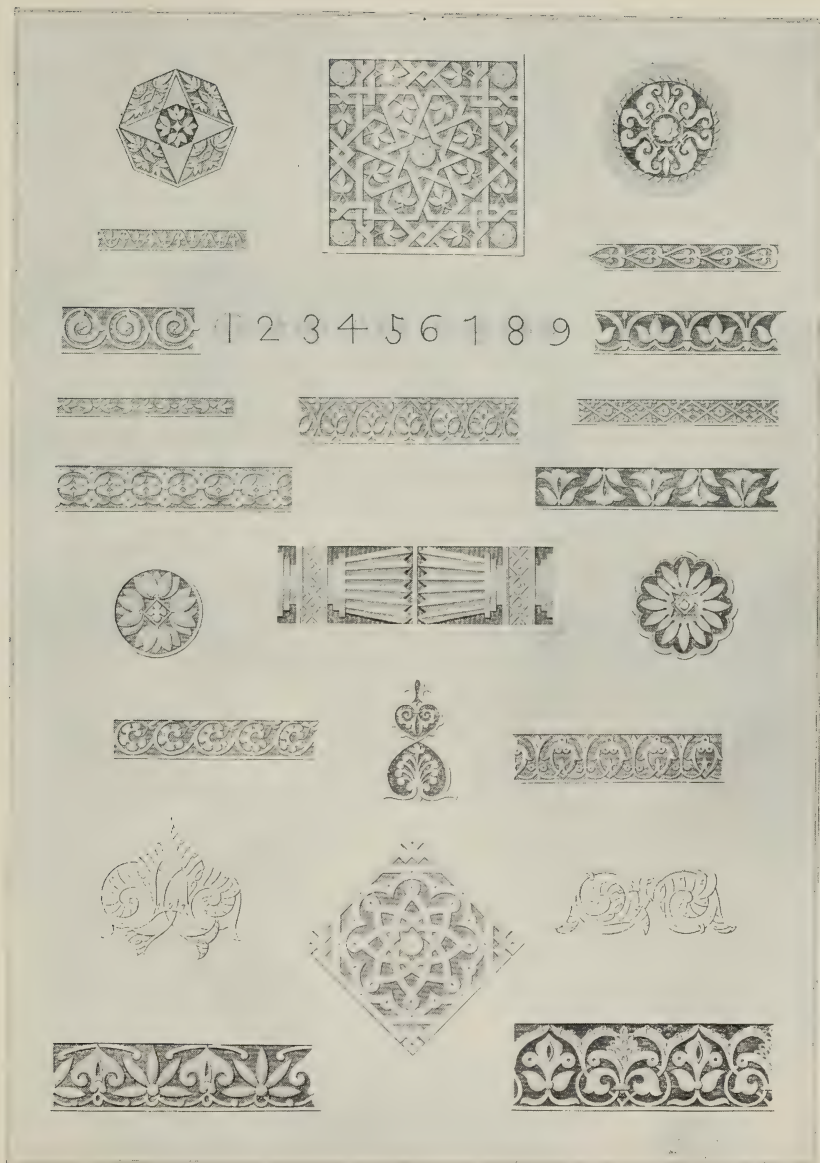
Still, compositions distributed in equal lines or divisions will be less beautiful than those which require a greater mental effort to appreciate them : proportions the most difficult for the eye to detect will be the most agreeable.

In surface decoration by the Moors, lines flow from a parent stem : every ornament, however distant, can be traced to its branch and root ; they have the happy art of so adapting the ornament to the surface decorated, that the ornament as often appears to have suggested the general form as to have been suggested by it. In all cases we find the foliage flowing out of a parent stem, and we are never offended, as in modern practice, by the random introduction of an ornament set down without a reason for its existence. However irregular the space they have to fill, they always commence by dividing it into equal areas, and round these trunk lines they fill in their detail, but invariably return to their parent stem.

The Moors also followed another principle, that of radiation from the parent stem, as we may see exemplified in nature by the human hand, or in a chestnut leaf. When style becomes debased, neither of these laws is followed ; as in Elizabethan ornament, where nothing is continuous, nothing radiates, all is haphazard.

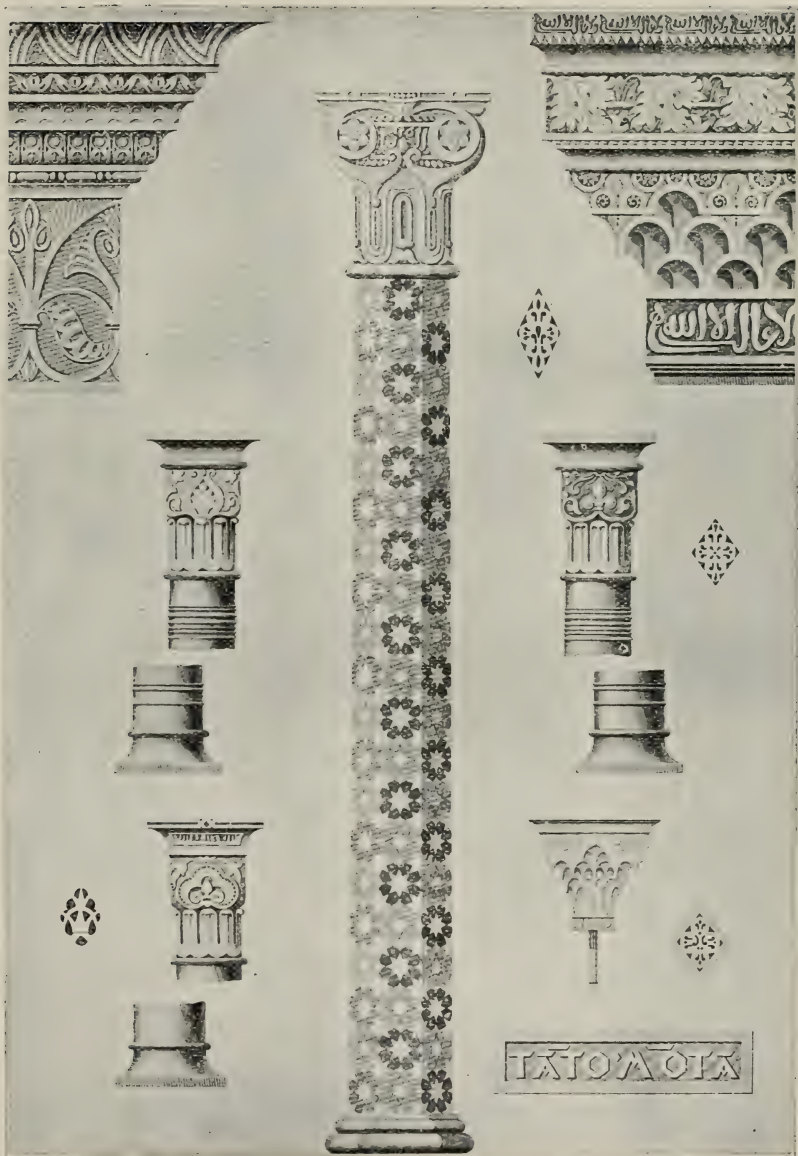
All junctions of curved lines with curved, or of curved with straight, should be tangential to each other. The Oriental practice always accords with this principle. Many of their ornaments are on the principle which is observable in the lines of a feather and in the articulations of a leaf ; and to this is due that additional charm found in all perfect ornamentation, which is called "the graceful."





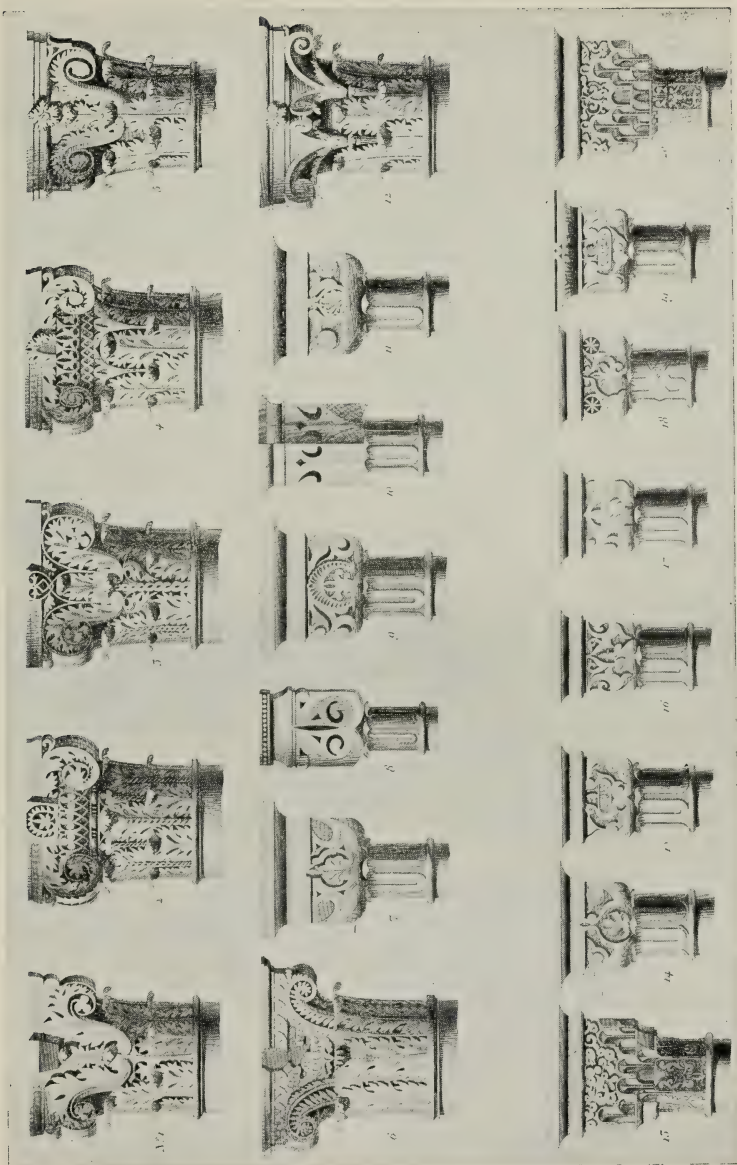
MISCELLANEOUS ORNAMENT IN THE ALHAMBRA





CORNICES, CAPITALS, AND COLUMNS IN THE ALHAMBRA.  
 THE SPLENDID CORNICE AT THE RIGHT-HAND TOP CORNER IS FROM  
 THE LOGGIA OF THE GENERALIFE.





CAPITALS FROM THE COURTS AND HALLS OF THE ALHAMBRA.





A further charm is found in the works of the Arabs and Moors from their conventional treatment of ornament, which, forbidden as they were by their creed to represent living forms, they carried to the highest perfection. They ever worked as Nature works, but always avoided a direct transcript; they took her principles, but did not attempt to copy her works.

It is true that the Arabs in Spain, as already pointed out, once or twice allowed themselves to disregard the behests of the Korán, as instanced in the Fountain of Lions, and the bas-relief which is now preserved in the Museum of the Alhambra; but the Mohammedan mosques of Egypt, India, and Spain, show everywhere the calm, voluptuous translation of the doctrines of the Korán: an art in unison with its imaginative and poetic teachings which led them to adorn their temples in a manner peculiar to themselves.

## COLOUR.

The colours employed by the Moors on their stucco work were in all cases, the primaries—blue, red, and yellow (gold). The secondary colours—purple, green, and orange, occur only in the Mosaic dados; which, being near the eye, formed a point of repose from the more brilliant colouring above. It is true that, at the present day, the grounds of many of the ornaments are found to be green; it will readily be seen, however, on a minute examination, that the colour originally employed was blue, which, being a metallic pigment, has become green from the effects of time. This is proved by the presence of particles of blue colour, which occur everywhere in the crevices: in the “restorations” also, which were made by the Catholic kings, green and purple were freely used.

The colouring of the Courts and Halls of the Alhambra was

carried out on so perfect a motive, that anyone who cares to make this a study, can, with almost absolute certainty, on being shown for the first time a piece of Moorish ornament in white, define at once the manner in which it was coloured. So completely were all the architectural forms designed, with reference to their subsequent colouring, that the surface alone will indicate the colours they were destined to receive.

Notwithstanding the fact that the Moors, in their marvellous system of decoration, worked on fixed rules, the effect of their infinite variety leaves the observer under the impression that they arrived at their amazing achievements by instinct, to which centuries of refinement had brought them. One person may naturally sing in tune as another does by acquired knowledge. The happier state, however, is where knowledge ministers to instinct, and this must have been the case with the Moors. Their poet exhorts us to attentively contemplate the adornments of the Palace, and so reap the benefit of a commentary on decoration; this invitation seems to imply that there was in their works something to be learned as well as much that might be felt.

Mr. Owen Jones admits that there is no authority for the gilding of the columns: wherever the columns are of marble, the shafts are always free from traces of colour of any kind. Gold, blue, and red are still seen on most of the capitals, and, in some cases, the plaster half-columns against the walls are covered by mosaic of a small pattern in glazed earthenware. Nevertheless, the eminent authority on decoration is strongly of opinion that the marble shafts could never have been, originally, left entirely white; and, furthermore, he thinks that the general harmony of the colouring above forbids such a supposition; but the conclusion seems to be erroneous, when it is remembered that the shafts of the columns are compared,

in the graceful hyperbole of the Inscriptions, to “transparent crystal;” and, again, “when struck by the earliest beams of the rising sun, may be likened to many blocks of pearl.” Therefore, in view of the poetic reference by Moorish versifiers, and the utter absence of any trace of colour on the marble, it has been thought befitting to omit the gilding of the shafts in the many reproductions in this volume from the beautiful coloured plates in the work of Owen Jones. It should be recorded here that the book alluded to is dedicated “To the Memory of Jules Goury, Architect, who died of Cholera, at Granada, August 28th, 1834, whilst engaged in preparing the original drawings for this work.”

Amongst the illustrations appearing on p. xlix. *supra*, which principally consist of cornices, capitals, and columns in the Alhambra, is a motto in Roman characters: TĀTO·MŌTA—Tanto Monta—pertaining to Ferdinand and Isabella, and which is somewhat out of place in a page otherwise devoted to Moorish ornament. The motto, of course, signifies *tantamount*, and is meant to express an equality in power between the two Sovereigns; Isabella zealously maintaining that her right of exercising the royal authority was equivalent to that of her royal consort: “*Tanto monta Isabella que Hernando, Hernando que Isabella*”—of equal worth are Isabella and Ferdinand. The motto appears in relief in the Court of the Lions.

Acknowledgment is made to the work of the late James Cavanah Murphy, *Arabian Antiquities of Spain*, Lond., 1815, to which source we are indebted for some of the illustrations to the present volume. Mr. Murphy faithfully delineated, and admirably engraved the arabesques and mosaics of the superb Courts and Halls of the Palace of the Alhambra at Granada.

For the rest, it may be said that a vast number of plates have been specially prepared for the present volume; and it is

thought a confident expectation may be indulged of a favourable reception to an attempt at preserving the reliques of a romantic pile—the glory and the wonder of a civilised world.

“I PRAY YOU, LET US SATISFY OUR EYES  
WITH THE MEMORIALS AND THE THINGS OF FAME  
THAT DO RENOWN THIS CITY.”

*Twelfth Night, Act III., sc. 3.*



## The Alhambra.

THE ancient citadel and residence of the Moorish monarchs of Granada is, indisputably, the most curious, and in some ways the most marvellous building that exists in the whole world. In its period, its architectural style, and artistic effect, it is not without its counterpart in Southern Spain; but the Alhambra was conceived and constructed on so colossal a scale that it is accepted as the last word in Arabian workmanship. From the outside it appears to be a forbidding fortress, and, indeed, its walls are of prodigious strength; but within it is a palace that was once the most voluptuous in the makings and imaginings of man, and in which everything was made subservient to luxury.

The singular fortunes of the Arabian, or Moresco-Spaniards, whose whole existence is a tale that is told, certainly forms one of the most anomalous, yet splendid episodes in history. Potent and durable as was their dominion, we have no one distinct title by which to designate them. They were a nation, as it were, without a legitimate country or a name: a remote wave of the great Arabian inundation cast upon the shores of Europe. From the year 710, when the Arab general Tarif landed at the port which bears his name, and plundered Algeciras, to be succeeded in the following year by a greater soldier, Geb-al-Tarik, whose name survives in the title of "The Rock"—a familiar designation very dear to Englishmen—the course of Moorish conquest from Gibraltar to the cliffs of the Pyrenees was as rapid and brilliant as the ancient Moslem victories of Syria and Egypt. Nay, had they not been checked on the Plains of Tours by



VIEW OF GRANADA, SHOWING THE ALHAMBRA AND THE SIERRA NEVADA.

Charles *Martel*, who that day gained his *sobriquet*—“The Hammerer”—all France, all Europe might have succumbed to the ravages of the Saracenic warriors as completely as the empires of the East were made to yield, and the crescent might have glittered on the fanes of Paris and of London.

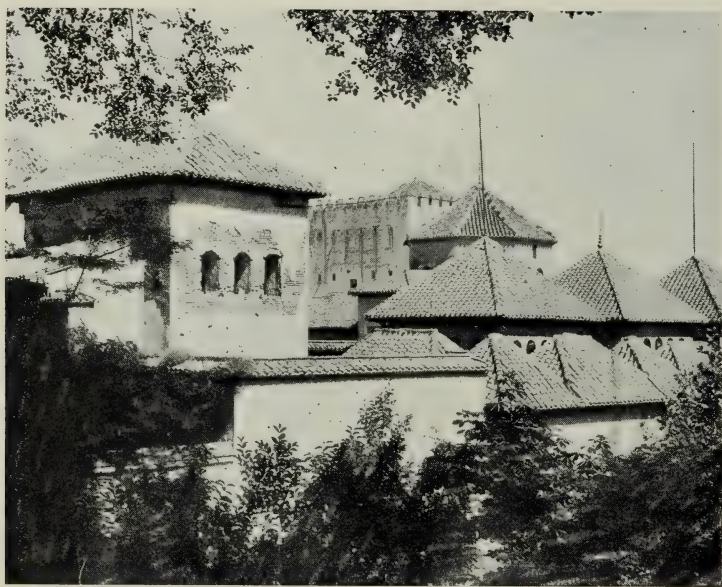
Repelled within the limits of the Pyrenees, the mixed hordes of Asia and Africa that formed this great irruption, gave up the Moslem principle of conquest, and sought to establish in Spain a peaceable and permanent dominion. As conquerors, their heroism was only equalled by their moderation; and in

both, for a time, they excelled the nations with whom they contended. Severed from their native homes, they loved the land given them, as they supposed, by Allah, and strove to adorn it with all that could minister to the happiness of man. By a system of wise and equitable laws they formed an empire unrivalled for its prosperity by any of the empires of Christendom, and diligently drew around them the graces and refinements that marked the Arabian empire in the East at the time of its



GENERAL VIEW OF THE ALHAMBRA FROM SAN NICOLAS.

greatest civilisation. If the superb remains of Moslem monuments in Spain; if the Mosque of Córdoba, the Alcázar of Seville, and the Alhambra of Granada still bear inscriptions fondly vaunting the power and permanency of the dominion of the Moor; can the boast be derided as arrogant and vain? They were the outposts and frontiers of Islamism. The



PART OF THE ALHAMBRA, EXTERIOR.

Southern part of the Peninsula was the great battle-ground where the Gothic conquerors of the North, and the Moslem conquerors of the East, met and strove for mastery; the fiery courage of the Arab being at length subdued by the obstinate and persevering valour of the descendants of the subjects of Don Roderick. But century after century had passed away,



and still they retained a hold upon the land.\* A period had elapsed equal to that which has passed since England was subjugated by the Normans; and the descendants of Musa† and Taric might as little anticipate being forced into exile across the Straits traversed by their triumphant ancestors, as the descendants of Rollo and William may dream of being driven back to the shores of Normandy.

With all this, however, the Moslem empire in Spain was but



THE ALHAMBRA AND THE SIERRA NEVADA.

a brilliant exotic that took no fixed root in the soil it adorned.

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\* The Moors were not finally expelled from Spain until 1610.

† It is a little singular that not only the Arab Governor of North Africa, Viceroy of the Caliph Welid, who despatched from Ceuta the invading forces under Tarif and Geb-al-Tarik, bore this name; but, eight centuries afterwards, the gallant hero who alone was able to rouse the lethargic Boabdil from his stupor to make a last stand for Islam, bore it also. The name of Musa of Granada must always be honoured as that of a fearless knight who, disdaining to surrender, at the last rode through a score of Christian knights, killing many of them; and, when too weak to continue the struggle, threw himself, encumbered with armour, into the river Xenil, thus meeting his end.



Severed from all their neighbours in the West by impassable barriers of faith and manners, and separated by seas and deserts from their kindred in the East, they remained an isolated people. Their whole existence was a prolonged and gallant struggle to maintain a foothold in a land usurped. The few relics of the miserable and proscribed race were ultimately expelled from the Peninsula, under the administration of the Duke of Lerma, during the reign of Philip III.—a measure which, by depriving Spain of a numerous and industrious population, inflicted a severe blow on her agriculture and commerce.

Never was the annihilation of a nation more complete. Where are they? The exiled remnant of a once powerful people became assimilated with the predatory hordes of Barbary and the desert southward. A few broken monuments are all that remain to bear witness to their power and dominion in Europe.

Such is the Alhambra; an epoch marking relic—a Moslem pile in the midst of a Christian land; an Oriental palace amidst the Gothic edifices of the West; an elegant memento of a brave, intelligent, and graceful people who conquered, ruled, and passed away.

L'Alhambra! l'Alhambra! palais que les Génies  
 Ont doré comme un rêve et rempli d'harmonies;  
 Forteresse aux créneaux festonnés et croulans,  
 Où l'on entend la nuit de magiques syllables,  
 Quand la lune, à travers les milles arceaux arabes,  
 Sème les murs de trèfles blancs!

*Les Orientales, par Victor Hugo.*

The Alhambra—the Acropolis of Granada—is, indeed, a pearl of great price in the estimation of all travellers, exciting in the breast of the stranger the most absorbing interest and concentrated devotion. To realise the full spell—the mystery and the magic of the Alhambra—one must live in the building by day and contemplate it—like the ruins of fair Melrose—by

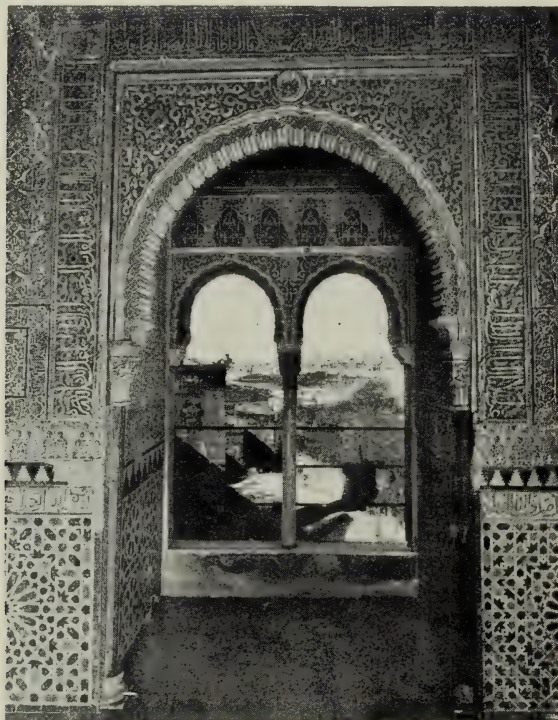
moonlight, when all is still. "Who can do justice," says Washington Irving, "to a moonlight night in such a climate and in such a place! The temperature of an Andalusian midnight in summer is perfectly ethereal. We seem lifted up into



ASCENT TO THE ALHAMBRA BY THE CUESTA DEL REY CHICO—  
LESSER KING HILL.

a purer atmosphere; there is a serenity of soul, a buoyancy of spirit, an elasticity of frame, that renders mere existence enjoyment. The effect of moonlight, too, on the Alhambra, has something like enchantment. Every rent and chasm of time, every mouldering tint and weather-stain disappears; the marble

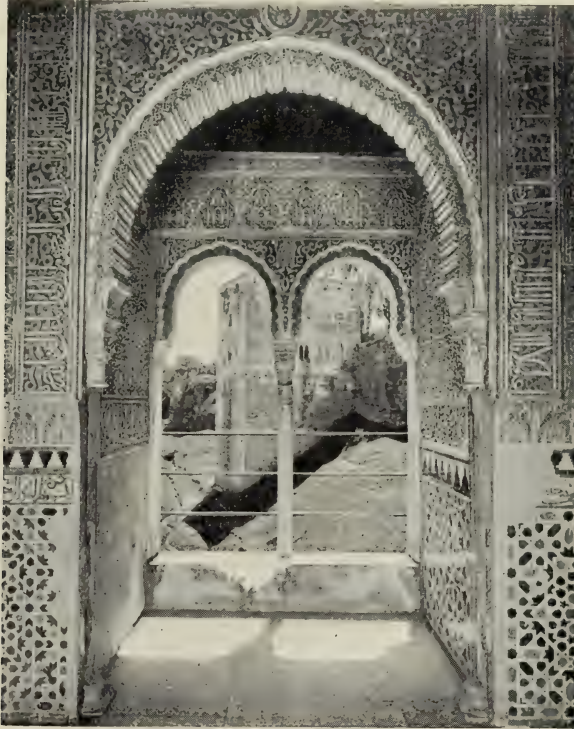
resumes its original whiteness; the long colonnades brighten in the moonbeams; the halls are illuminated with a softened radiance until the whole edifice reminds one of the enchanted palace of an Arabian tale."



BALCONY OF THE "CAPTIVE" (ISABEL DE SOLIS), OVERLOOKING THE VEGA,  
OR PLAIN, OF GRANADA.

Art and nature have combined to render Granada, with its Alps, Plain, and Alhambra, one of those few places which surpass all previous conceptions. The town is built on the spurs of the hills, which rise on the south-east to their greatest

altitude. The city overlooks the *Vega*, or Plain, and is about 2,500 feet above sea-level. This altitude, coupled with the snowy background, renders it a most delicious residence; the bosom of snow furnishing a never-failing supply of water for



ALCOVE OF THE "CAPTIVE" (ISABEL DE SOLIS).

irrigation. Accordingly, the *Vega* supplies every vegetable production, and is a spot—said the Arabians themselves—superior in extent and fertility to the valley of Damascus.

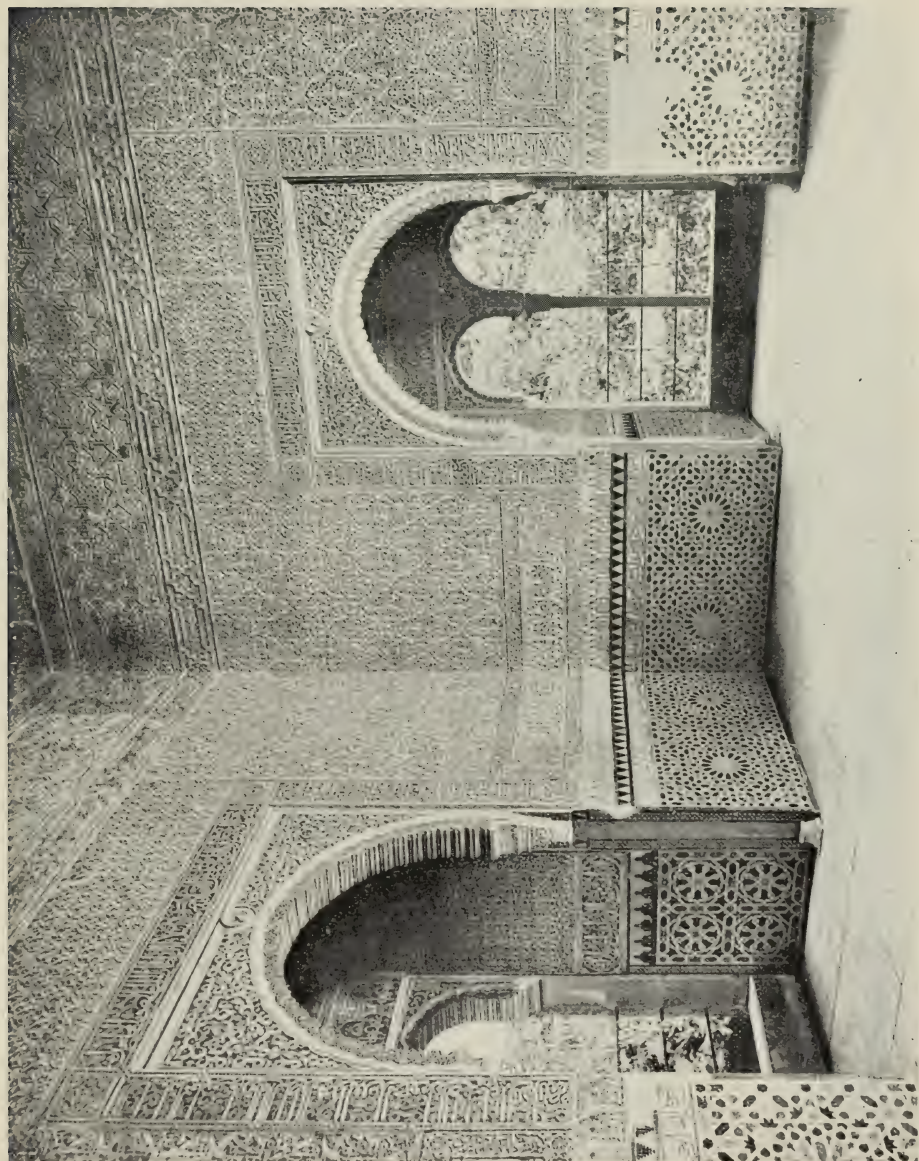
The Alhambra is built on a crowning height that hangs over



the River Darro; its long lines of walls and towers follow the curves and dips of the ground just as a consummate artist would have placed them; the wooded slopes, kept green by water-courses, are tenanted by nightingales, singing as if in pain at the tender scene of desolate beauty.

Granada, which, under the Moors, was populated by half-a-million inhabitants, knew no slow decline, but flourished until it toppled to its fall. The date of its ruin is 2nd January, 1492, when the banner of Castile first floated from the towers of the Alhambra. To the fatal influence of a beautiful woman—Isabel de Solis—may be attributed, in great part, the destruction of the Moslem cause. Isabel was the daughter of the Governor of Martos, a town of Andalusia to the north-west of Granada. In a foray by the Moors she was captured, and became the favourite Sultana of Abu-l-hasan, King of Granada. Her Moorish appellation is Zoraya—"Morning Star"—in allusion to her surpassing loveliness, on account of which Ayeshah, another wife and cousin of Abu-l-hasan, became jealous of her rival. This necessarily led to dissension; conspiracy was rampant, and the Moorish Court became separated into two parties. Of the most powerful families of Granada, the Zegrís espoused the cause of Ayeshah; while the Beni Cerraj (Abencerrages) championed that of the "Morning Star." In June, 1482, Abu-Abdillah (Boabdil), son of Ayeshah, dethroned Abu-l-hasan, his father. Thus the Moorish house was divided against itself at the very time when Castile and Aragon became united by the marriage of Ferdinand and Isabella. On Boabdil's defeat and capture at Lucena in 1483, the old king returned to Granada and was enthroned, but quickly abdicated in favour of his brother, Mohammed (XII.), called Ez-zaghal, the Valiant. Boabdil, later, was re-instated; but, becoming a mere instrument and vassal of Ferdinand, finally surrendered himself and his kingdom to the Christian king.





INTERIOR OF THE "CAPTIVE'S" (ISABEL DE SOLIS) TOWER.



For the true character of Ferdinand consult Shakespeare, who understood all things—"who didst the stars and sunbeams know." He describes Ferdinand, by the mouth of our eighth Henry's ill-fated queen, Katharine of Aragon, daughter of Ferdinand and Isabella:

" . . . . Ferdinand,  
My father, King of Spain, was reckon'd  
The *wisest* prince, that there had reign'd by many  
A year before: . . . "

Henry VIII., Act II.

And of Katharine's qualities, King Henry, in all things else unrelenting, speaks in high terms:

" . . . . Thou art, alone,—  
If thy rare qualities, sweet gentleness,  
Thy meekness saint-like, wife-like government,  
Obeying in commanding, and thy parts  
Sovereign and pious else, could speak thee out,—  
*The queen of earthly queens.*"

Henry VIII., Act II.

As to Queen Isabella, Ford is loud in her praise, regarding her as a pearl among women. She died, indeed, far from Granada, but desired to be buried here—in the Cathedral of Granada—the bright jewel of her crown. Isabella was the Elizabeth of Spain, the most effulgent star of an age which produced Ximenez, Columbus, and the Great Captain, all of whom rose to full growth under her smile, and withered at her death. She is one of the most faultless characters in history, one of the purest sovereigns who ever graced or dignified a throne; who, "in all her relations of queen, or woman," was, in the words of Lord Bacon, "an honour to her sex, and the corner-stone of the greatness of Spain." Then it was that Spain spread her wings over a wider sweep of empire, and extended her name of glory to the far antipodes. Then it was

that her flag, on which the sun never set, was unfolded to the wonder and terror of Europe; while a New World, boundless, and richer than the dreams of avarice, was cast into her lap, discovered at the very moment when the Old World was becoming too confined for the outgrowth of the awakened intellect, enterprise, and ambition of mankind.

After receiving the keys of the fortress, Ferdinand remained for a few days in Granada, having entrusted the custody of the Alhambra to Don Inigo Lopez de Mendoza, Count of Tendilla.\*

los muy altos catholicos y muy poderosos señores don fernando y doña  
 pabel rey y reyna nuestros señores conquistaron por fuerza d'armas e terri-  
 noy ridad de granada la qual despues de avertenido sus alteras e sepe-  
 rona situada muy otenimpo el rey moro muley hazen les entregaron su albam-  
 bray otras fuercas a dos dias de enero de mill y cii años este muy modia  
 fus al puzieron en ella por qual cayde y capitano don y nolo perden en rida  
 conde de tendilla su vasallo al qual partiendosus al de aqui dexaron en la di-  
 cha alhambra con quynientos cavalleros e mill peones e a los moros manda-  
 ron sus al quedar en sus casas en la ridad e sus alcarras como p rime-  
 ro estaban este die ho conde e por mandam y entodesus al pro hazer este alme

THE GOTHIC INSCRIPTION SET UP IN THE ALHAMBRA BY THE COUNT OF  
 TENDILLA, TO COMMEMORATE THE SURRENDER OF THE  
 FORTRESS IN 1492.

The fact is recorded in a Gothic inscription formerly placed over a cistern constructed at the command of that Governor, but now on a wall just within the "Gate of Justice." The letters are incised upon a large marble tablet.

\* The Conde de Tendilla, the first Alcayde of the Alhambra, raised the tomb to be seen in the Cathedral of Granada, where lies Fernando "the Good," of Talavera, first Archbishop of Granada, who died 14th May, 1507. The Count inscribed it "*Amicus Amico.*"





THE SURRENDER OF GRANADA BY BOABDIL TO FERDINAND AND ISABELLA, JANUARY 2ND, 1492.





The following is a translation of the inscription :

“The most high, most Catholic, and most powerful lords, Don Fernando and Doña Isabel, our King and Queen, conquered by force of arms this Kingdom and city of Granada, which, after their highnesses had besieged it in person for a considerable time, was surrendered to them by the Moorish King, Muley Hasen, together with its Alhambra, and other fortresses, on the 2nd day of January, 1492. On the same day their highnesses appointed, as Governor and Captain-General of the same, Don Inigo Lopez de Mendoza, Count of Tendilla, their vassal, who, on their departure, was left in the Alhambra with 500 horse and 1,000 foot; and the Moors were ordered to remain in their houses and villages as they were before. The Count, by command of their highnesses, caused this cistern to be made.”

It will be seen, by the style of the Gothic lettering, that the inscription was cut in the last decade of the fifteenth century. Whether the count of Tendilla dug the well or only constructed the cistern remains a disputable point; it is not important; but what is by no means clear is the strange statement that the keys were surrendered by “Muley Hasen.” Upon the capture of Boabdil\* at Lucena by the Count of Cabra, he was conducted to Córdoba, where he was received with much honour by Ferdinand, after the manner, in modern times, of the reception of Schamyl at the Court of St. Petersburg. Thereafter, Boabdil became the instrument of the Christians, and was allowed to return to Granada, where such confusion reigned at this time, that there were always two, and sometimes three kings in the Moorish capital of Andalusia. The antagonism of old Muley

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\* “Boabdil” is a corruption of Abu’ Abdillah, or Boabdila, as the Spaniards pronounced the name. He was, in addition to his sobriquet of “the Unlucky,” also called As-sagher, or “the lesser” (el rey chico), to distinguish him from his uncle and successor, Abu’ Abdillah (Mohammed XII.)

Hasen, his son Boabdil, and the brother of Muley, Ez-Zaghal, "the Valiant," all posing as kings at one time, probably hastened the overthrow of the Moorish power.

There is much uncertainty respecting the date of Muley Hasen's death. Some authorities state that when he was dethroned by his son Boabdil, "he retired to Malaga." Others say that the king could not survive the misfortunes that his son's rebellion brought upon the kingdom, and "becoming blind and mad, soon afterwards died." One account gives his death as occurring in September, 1484, without, however, adducing evidence in support. Is it not just possible then, that when Malaga fell, the old king was discovered and rode in Ferdinand's train, to deliver the keys of Granada, as so plainly set forth in the Gothic inscription of the Count of Tendilla?

The circumstances which attended the growth of the Spanish nation, and the expulsion of the Moor, were necessarily productive of an over-zealous spirit—a spirit which is ever the inevitable consequence of subjugation in the name of heaven, and under the immediate influence of religious feeling. How, then, could it fail to manifest itself in the Spaniards, who, only by a war lasting seven centuries, recovered their own country from the hands of the Moslem—the bitterest foes of the Christian religion—usurpers who justified their violence by retorting the opprobrious epithet "Infidels" upon the natives? A contest, so fierce and abiding, must have inseparably connected, in the minds of the Spaniards, every idea of honour with orthodoxy, and all that is discreditable and odious, with dissent from their creed. Small wonder, then, need be expressed that the degradation of the Alhambra dates from the very day of the Castilian Conquest, on which the removal of Moslem symbols commenced. Have we not seen the same principles rampant in England at the time of the Reformation, and again,

throughout Puritan times; although, in our own case, the unreasonable iconoclasts professed the same faith?

The grievous vandalism begun by Ferdinand and Isabella was carried on by their grandson, Charles V., who despoiled the palace, on an even more gigantic scale, of those artistic glories which he looked upon as "the ugly abominations of the Moor." He attempted the impossible: he modernized and rebuilt portions of the Alhambra, put up heavy ceilings, blocked up old passages, or constructed new, and sought to convert the palace of an Oriental sybarite into a residence for a Western monarch. All was in vain: the last royal residents were Philip V. and his beautiful Queen, Elizabetta of Parma, early in the eighteenth century. Although great preparations were made for their reception, the stay of the sovereigns was but transient; and, after their departure, the place once more became desolate.

During the Peninsular War, when Granada was in the hands of the French, the Alhambra was garrisoned by their troops, and the palace was occasionally inhabited by the French commander. Washington Irving maintains that "with that enlightened taste which has ever distinguished the French nation—this monument of Moorish elegance and grandeur was rescued from the absolute ruin and desolation that were overwhelming it. The roofs were repaired, the saloons and galleries protected from the weather, the gardens cultivated, the water-courses restored, the fountains once more made to throw up their sparkling showers; and Spain may thank her invaders for having preserved to her the most beautiful and interesting of her historical monuments. . . . On the departure of the French, *they blew up several towers of the outer wall, and left the fortifications untenable,*" &c. This last act may well have been one of military exigence; but, on the other hand, Ford entirely disagrees with Irving, and asserts, with all the vigour of an extinct species of Tory John Bull, that the French

are responsible for the most wanton destruction perpetrated during their occupancy. Whatever the truth may be, we confess to a strong fellow-feeling with the kindly American genius who has done so much to retard the decay of the edifice, which is still preserved to adorn the land, and attract the curious of every clime.

For centuries the antiquities of the Spanish Arabs continued disregarded or unknown. Prejudice—that sad inheritance of nations—was, alas! only too actively employed in demolishing the work of the polished and enlightened people, whose occupation of the Peninsula it was accounted piety to efface. It was not until the end of the eighteenth century that steps were taken to explore and protect the remains of Moorish monuments in Spain; when, in consequence of representations of cultured Spaniards, the Government commissioned the Royal Academy of St. Ferdinand to send two architects and an officer of Engineers to report upon the condition, and make drawings of the Palace of the Alhambra and the Mosque at Córdoba. The result of their labours was published at Madrid, 1780, in an illustrated folio volume entitled *Antigüedades Arabes de España*.

It is only by the union of the graphic art with descriptions that we can hope to form an accurate estimate of the high state of excellence to which the Mohammedans in Spain attained in the Fine Arts while the rest of Europe was overwhelmed with ignorance and barbarism. The coin, for instance, represented on the opposite page is of fine gold, and is an example of art which would not dishonour a medallist of any epoch. The existence of a Royal Mint within the Alhambra may be admitted when we learn that the coin was struck by order of the Founder of the Alhambra, Mohammed I., surnamed *Al-Ghalib-Billah*—the Conqueror—who reigned in Granada from



1232 to 1272 A.D. The coin is one of the most cherished possessions in the cabinet of Alfonso XIII., King of Spain, at Madrid.

DESCRIPTION.

*Obverse:* Within the square, an Arabic inscription which reads: "*In the name of God, the Merciful, the Forgiving. The blessing of God on Mohammed and his family. There is no Conqueror but God.*" On the segments of the circle surrounding the square we read: "*Your God is one God. There is no God but He, the Merciful, the Forgiving.*"



GOLD COIN (OBSERVE AND REVERSE) OF MOHAMMED I., THE FOUNDER OF THE ALHAMBRA, WHO REIGNED 1232-1272 A.D.

*Reverse.* Within the square: "*There is no God, but God. Mohammed is the messenger of God. Al-mahdi, Prince of the people of Granada.*" On the segments of the circle surrounding the square: "*The Commander of the Faithful, Al-Ghalib-Billah, Mohammed, Son of Yúsuf, Son of Nasr, whom God prosper.*"

## Mohammed, the Founder of the Alhambra.

TO Mohammed the First, the world is indebted for the beautiful and romantic Oriental monument, the Alhambra. This famous monarch was born in Arjou in the year of the Hegira 591 (A.D. 1195), of the noble family of the Beni Nasr, or children of Nasr, and no pains were spared by his parents to fit him for the high station to which the opulence and dignity of his family entitled him. When he reached manhood he was appointed alcaide, or governor of Arjou and Jaen, and gained great popularity by his benignity and justice. Some years afterwards, on the death of Abou Hud, the Moorish power in Spain was broken into factions, and many places declared for Mohammed. Being of a sanguine spirit and lofty ambition, he turned the opportunity to his own purpose, made a progress through the country, and was everywhere received with acclamations. In the year 1232 he entered Granada, and was proclaimed king with every demonstration of joy. Shortly afterwards he became the head of the Moslems in Spain, being the second of the illustrious line of Beni Nasr to sit upon the throne. His reign was such as to render him a blessing to his subjects. He gave the command of his various cities to those who had distinguished themselves by valour and prudence, and had recommended themselves most acceptable to the people. He erected hospitals for the blind, the aged and infirm, and all those incapable of labour, visiting the asylums frequently—not on set days, with pomp and form, so as to give time for everything to be put in order, and every

abuse concealed, but suddenly and unexpectedly, informing himself, by actual observation and close enquiry, of the treatment of the sick, and the conduct of those appointed to administer to their relief. He founded schools and colleges, which he visited in the same manner, inspecting personally the instruction of youth. He introduced abundant streams of water into the city, erecting baths and fountains, and constructing aqueducts and canals to irrigate and fertilize the *Vega*. By these means prosperity and abundance prevailed in this beautiful city, its gates were thronged with commerce, and its warehouses filled with luxuries and merchandise of every country.

While Mohammed was ruling his fair dominions thus wisely and prosperously, he was suddenly menaced with the horrors of war. The Christians, profiting by the dismemberment of the Moslem power, were rapidly regaining their ancient territories. James the Conqueror had subjected all Valencia, and Ferdinand the Saint was carrying his victorious arms into Andalusia. The latter invested the city of Jaen, and swore not to strike his camp until he had gained possession of the place. Mohammed was conscious of the insufficiency of his means to carry on a war with the potent sovereign of Castile. Taking a sudden resolution, therefore, he repaired privately to the Christian camp, and made his unexpected appearance in the presence of King Ferdinand.

"In me," said he, "you behold Mohammed, king of Granada. I confide in your good faith, and put myself under your protection. Take all I possess, and receive me as your vassal." So saying, he knelt, and kissed the king's hand in token of submission. Ferdinand, touched by this instance of confiding faith, determined not to be outdone in generosity. He raised his late rival from the earth, and embraced him as a friend, leaving him sovereign in Granada, on condition of paying a yearly tribute,

attending the Cortes as one of the nobles of the empire, and serving him in war with a certain number of horsemen.

It was not long after this that Mohammed was called upon for his military services, to aid King Ferdinand in the siege of Seville. The Moorish king sallied forth with 500 chosen horsemen of Granada, than whom none in the world knew better how to manage a steed or wield the lance. It was a humiliating service, however, to draw the sword against brethren of the faith.

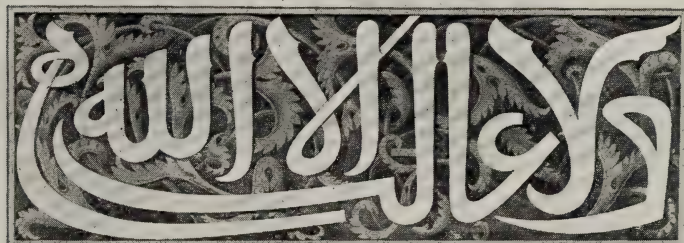
Mohammed gained but a melancholy distinction by his prowess in this renowned campaign, but achieved more true honour by the humane methods which he prevailed upon Ferdinand to introduce into the usages of war. When, in 1428, the famous city of Seville surrendered to the Castilian monarch, Mohammed returned sad, and full of care, to his dominions. He saw the gathering ills that menaced the Moslem cause, and uttered the ejaculation, often used by him in moments of anxiety and trouble: "*Que angosta y miserable seria nuestra vida, sino fuera tan dilatada y espaciosa nuestra esperanza !*"—How straitened and wretched would be our lives if our hope were not so spacious and extensive!

Sad and dispirited, the conqueror approached his beloved Granada. The people thronged the streets with impatient joy: like to another Coriolanus, "the dumb men flocked to see him, and the blind to hear him speak;" for they loved him as a benefactor. Arches of triumph were erected in his honour; and as he passed he was hailed with acclamations as *Al Ghalib*, or the Conqueror. Mohammed shook his head when he heard the appellation.

"*Wa la ghalib ila Alá !*" exclaimed he—There is no conqueror but God! From that time forward he adopted the exclamation as a motto. He inscribed it on an oblique band—in heraldry, a

Bend—across his escutcheon, and it continued to be the motto of his descendants.

Mohammed had purchased peace by submission to the Christians; but he knew that where the elements were so discordant, and the motives for hostility so deep and ancient, it could not be secure or permanent. Acting, therefore, upon an old maxim, “Arm thyself in peace, and clothe thyself in Summer,” he improved the interval of tranquillity by fortifying his dominions, by replenishing his arsenals, and by promoting those useful arts which give wealth and real power to an empire.



“WA LA GHALIB ILA ALÁ!”—THERE IS NO CONQUEROR BUT GOD!—THE FAMOUS MOTTO, IN KUFIC CHARACTERS, OF MOHAMMED I. AND HIS SUCCESSORS, WHICH IS INSCRIBED ON THE WALLS OF THE ALHAMBRA IN COUNTLESS REPETITION.

He gave premiums and privileges to the best artisans, improved the breed of horses and other domestic animals, encouraged husbandry, and increased the fertility of the soil two-fold by his protection, making the lovely valleys of his kingdom to bloom like gardens. He fostered, also, the growth and fabrication of silk, until the looms of Granada surpassed even those of Syria in the fineness and beauty of their productions. He caused the prolific mines of gold and silver, and other metals of the mountainous regions of his dominions, to be diligently worked,



and was the first King of Granada who, as we have seen, struck money with his name, taking great care, moreover, that the coins should be skilfully executed.

It was about this time, towards the middle of the thirteenth century, and just after his return from the siege of Seville (1248), that Mohammed commenced the splendid Palace of the Alhambra, superintending the building of it in person, mingling frequently amongst the artists and workmen, and directing their labour. He stored the gardens with the rarest plants, and with the most beautiful aromatic shrubs and flowers. Amid these scenes he delighted in reading histories, or in causing them to be related to him; and sometimes, in intervals of leisure, employed himself in the instruction of his three sons, for whom he had provided the most learned and virtuous masters. Mohammed ever remained loyal to Ferdinand, giving him repeated proofs of fidelity and attachment. When that renowned monarch died at Seville in 1254, Mohammed sent ambassadors to condole with his successor, Alonzo X., and with them a gallant train of Moorish cavaliers of distinguished rank to attend the obsequies. This grand testimony of respect was repeated by the Moslem monarch during the remainder of his life on each anniversary of the death of King Fernando el Santo, when a hundred Moorish knights repaired to Seville, and took their stations with lighted tapers in the Cathedral, around the tomb of the illustrious deceased.

Mohammed retained his vigour to an advanced age. In his seventy-ninth year he took the field on horseback, accompanied by the flower of his chivalry, to resist an invasion. As the army sallied forth from Granada, one of the *adalides*, or guides, who rode in the advance, accidentally shivered his lance against the arch of the gate. The counsellors of the king, alarmed by the circumstance, which was considered an evil omen, entreated

him to return. The king persisted, and at noontide the omen, say the Moorish chroniclers, was fatally fulfilled. Mohammed was suddenly seen to fall from his horse. He was placed on a litter and borne towards Granada, but his illness increased to such a degree that they were obliged to pitch his tent on the *Vega*. His physicians were filled with consternation, and in a few hours he died; the Castilian prince, Don Philip, brother of Alonzo X., being by his side when he expired. His body was embalmed, enclosed in a silver coffin, and buried in the Alhambra, in a sepulchre of precious marble, amidst the unfeigned lamentations of his subjects, who bewailed him as a parent.

Such was the enlightened prince who founded the Alhambra, whose name remains emblazoned amongst its most delicate and graceful ornaments, and whose memory is calculated to inspire the loftiest associations in those who tread these fading scenes of his magnificence and glory.

Abu-el-Hejaj (Yúsusuf 3.), King of Granada,  
1333=1354, who completed the Alhambra.

IN the royal Mosque, where the escutcheons of the Moorish kings hang side by side with those of the Castilian sovereigns—for the Mosque was, after the subjugation, consecrated as a Catholic chapel—perished the illustrious Yúsuf Abu-el-Hejaj, the high-minded prince who completed the Alhambra, and who, for his virtues and endowments, deserves almost equal renown with its magnanimous founder. Washington Irving was, perhaps, the first to draw forth, from the obscurity in which it had too long remained, the name of another of those princes of a departed and almost forgotten race, who reigned in elegance and splendour in Andalusia, when all Europe was in comparative barbarism.

To Yúsuf I. the Alhambra owes much of its splendour; he not only constructed the *Gate of Justice* and the *Wine Gate*, leading into the Palace, as appears from the inscriptions over their respective archways; but he must also have built, or decorated, many of the interior apartments, for his name appears frequently in *The Hall of the Two Sisters*, in that of the *Baños*, in the *Court of the Fish-pond*, and in the *Hall of the Ambassadors*.

Yúsuf ascended the throne of Granada in 1333. He is said to have been of noble presence, possessing great bodily strength united to manly beauty. He had the courage common to all generous spirits, but his genius inclined more to peace than to war; and, though repeatedly obliged to take up arms, he was generally unfortunate. Amongst other ill-starred en-

terprises, he undertook a campaign in conjunction with the King of Morocco, against Castile and Portugal, but was defeated in the memorable battle of Salado; a reverse which nearly proved a death-blow to the Moslem power in Spain.

A long truce, after this defeat, enabled Yúsuf to devote himself to the instruction and improvement of his people. He established schools in the villages, with uniform systems of education; he obliged every hamlet of more than twelve houses to have a Mosque, and reformed abuses which had crept into the religious ceremonies and festivals of the people. The Alhambra was now completed. Yúsuf constructed the beautiful Gate of Justice, forming the grand entrance, which he finished in 1348. He likewise adorned many of the Courts and Halls of the Palace, as may be seen by the inscriptions in which his name repeatedly occurs. He built also the Alcázar, or Citadel of Malaga, of which, alas! only crumbling traces remain.

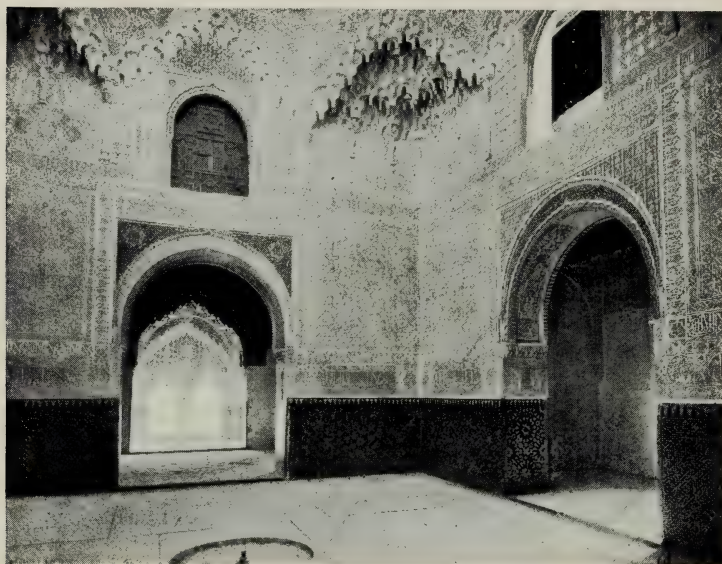


THE WINE GATE, ATTRIBUTED TO  
YÚSUF I.

The genius of the sovereign stamps a character upon his time. The nobles of Granada, emulating the graceful taste of their monarch, filled the city with magnificent palaces, the halls of which were adorned with mosaics, the ceilings wrought in fretwork, and delicately gilded and painted, or inlaid with precious woods; they had lofty towers of wood or stone, carved and ornamented, and covered with plates of metal that glittered in the sun. So refined was the taste in decoration prevailing amongst this elegant people that, to use the simile of an Arabian

writer, "Granada, in the days of Yúsuf, was as a silver vase filled with emeralds and jacinths."

One anecdote will be sufficient to show the magnanimity of this generous prince. The long truce which succeeded the battle of Salado was at an end, and every effort of Yúsuf to renew it was in vain. His deadly foe, Alonzo XI. of Castile,



HALL OF THE TWO SISTERS FROM THE ENTRANCE DOOR, BUILT BY YÚSUF I.

took the field with great force, and laid siege to Gibraltar. Yúsuf reluctantly took up arms, and sent troops to the relief of the place; when, in the midst of his anxiety, he received tidings that his dreaded foe had fallen a victim to the plague. Instead of manifesting exultation, Yúsuf called to mind the great qualities of the deceased monarch, and was touched with sorrow—"Alas!" cried he, "the world has lost one of its most



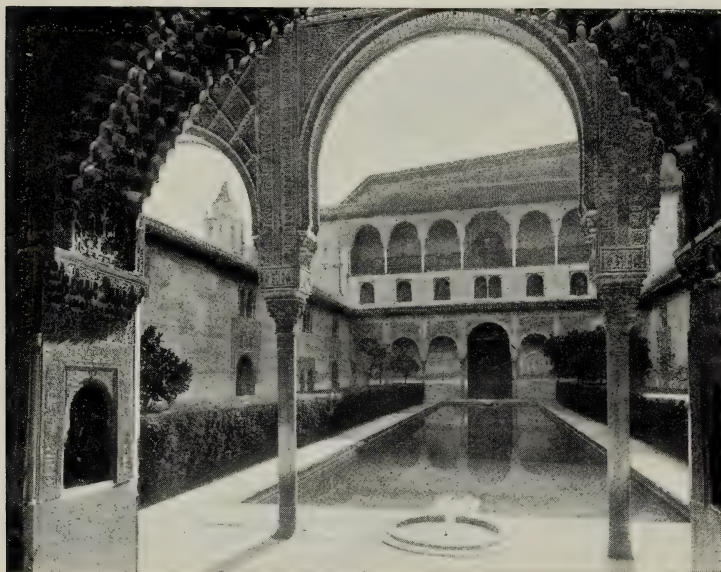
excellent princes ; a sovereign who knew how to honour merit, whether in friend or foe ! ” The Spanish chroniclers, themselves, bear witness to this magnanimity : according to their accounts, the Moorish cavaliers shared the sentiment of their king and put on mourning for the death of Alonzo. Even those Moors of Gibraltar, which had been so closely invested, when they learned that the hostile monarch lay dead in his camp, determined that no aggressive movement should be made against the Christians during the observance of his obsequies.



THE SULTAN'S BATH, CONSTRUCTED BY YÚSUF I.

Upon the day on which the camp was broken up, and the army departed bearing the corpse of Alonzo, the Moors issued in multitudes from Gibraltar, and stood mute and melancholy, watching the mournful pageant. The same reverence for the deceased was observed on the frontiers by all the Moorish commanders, who suffered the funeral cortège to pass in safety with the body of the Christian sovereign, from Gibraltar to Seville.

Yūsuf did not long survive the enemy he had so generously deplored. In the year 1354, as he was one day at prayer in the royal Mosque of the Alhambra, a maniac suddenly rushed upon him and plunged a dagger in his side. The cries of the king brought his guards to his assistance: they found him in convulsions, weltering in his blood. He was borne to the royal apartments, and expired almost immediately. The assassin

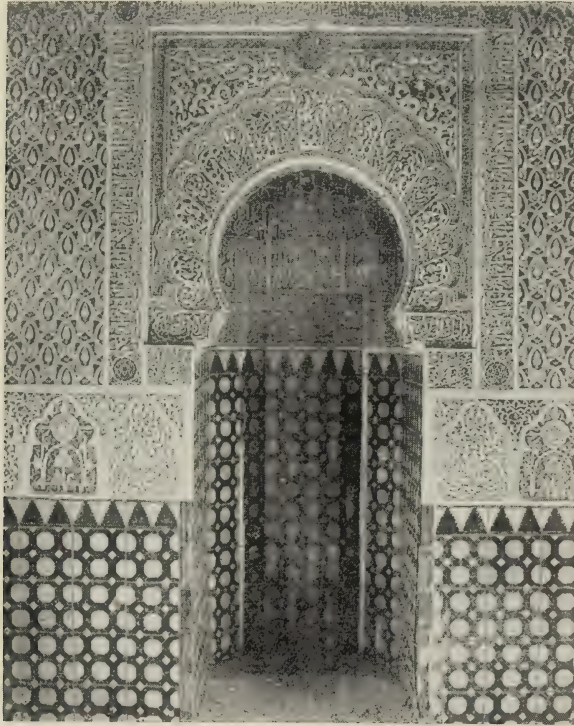


COURT OF MYRTLES, OR THE FISH-POND, FORMED BY YŪSUF I.

was cut to pieces, and his limbs burnt in public, to gratify the fury of the populace.

The assassination of Yūsuf is described by an eye-witness in a letter addressed to Fārris, Sultān of Western Africa, which is printed by Pascual de Gayangos from the chronicle of Al-Makkarī—an elegant Moorish writer who flourished towards the

end of the sixteenth century :—“As Abu-el-hejaj (Yúsuf) was performing the last prostration of his prayer, a madman rushed upon him and wounded him with a *khanjar*, or yataghán. The assassin was immediately secured. The Sultán, who had been mortally wounded, made some signs as if he wished to speak ;



THE KORAN RECESS IN THE MOSQUE, THE SCENE OF YÚSUF'S ASSASSINATION.

but, after uttering some unintelligible words, he was carried senseless to his apartments, where he shortly died. The assassin, meantime, was given up to the infuriated mob, who slew him and burned his body. The Sultán was interred within

the Alhambra. He left three sons: Mohammed, who succeeded him; Isma'íl, and Kays."

The body of Yúsuf was interred in a superb sepulchre of white marble; a long epitaph, in letters of gold upon an azure ground, recorded his virtues: "Here lies a king and martyr, of an illustrious line, gentle, learned and virtuous; renowned for the graces of his person and his manners, whose clemency, piety and benevolence were extolled throughout the kingdom of Granada. He was a great prince; an illustrious captain; a sharp sword of the Moslems; a valiant standard-bearer amongst the most potent monarchs."

The Mosque, which once resounded with the dying cries of Yúsuf, still remains, but the monument which recorded his virtues has long since disappeared. His name, however, yet abides among the ornaments of the Alhambra, and will be perpetuated in connection with this renowned pile, which it was his pride and delight to adorn.



## The Towers, Courts, and Halls of the Alhambra.

“AS an Englishman approaches the Alhambra,” says Ford, “he rubs his eyes, for he finds himself in a park of real English elms. Delicious green roofs they form, but no more in keeping with the old Moorish Palace than Bolton Abbey would be with the Pyramids. But why English? Why; because this wood was the present of the Iron Duke, who had the estate of Soto de Roma, with its four thousand once pheasant-haunted acres given him reluctantly by the grateful Ferdinand VII., and who sent out these elms from England.”

The first feeling which strikes a visitor on entering the Alhambra is one of amazement to find himself suddenly transported to fairy-land. Arches bearing upon pillars so slender that the wonder is they are able to sustain the superincumbent weight—the style differing from all regular orders of architecture—ceilings and walls incrusting with fretwork so minute and intricate that the most patient draughtsman finds it difficult to follow. Yet, although the patterns present so great variety, the competent parts are, in their origin, the same; and it is by changing the colours and juxtaposition of the several pieces that the astonishing diversity is produced. This exquisite Moorish work appears to have been accomplished by means of moulds applied successively, the continuity of the design being preserved with greatest care. Amidst or around the complex forms are constantly disposed Arabic sentences of moral and religious tendency, the most oft-repeated homily being, “*Wa la ghálib ila Alá,*” that is, “There is no conqueror but God:” the sentence being



sometimes enclosed within Cufic characters written twice, and forming the words signifying "Grace," and "Blessing," the letters so curiously interwoven that the text may be read from left to right, and from right to left.

#### PUERTA DE JUSTICIA—THE GATE OF JUSTICE.

The Gate of Justice has ever been the principal entrance into the fortress. Like all the other towers of the Alhambra, it is built of concrete, the jambs of the doorway being of white marble, and the elegant horseshoe arch and spandrels of brick.

The Gate of Justice was erected in 1338 by the Sultán Yúsuf, and was so called because (in accordance with ancient practice all over the East) the Kings of Granada occasionally sat under it to administer justice to every class of their subjects. The hand and key, which are seen in relieve upon the stone, have given rise to a variety of conjectures, more or less plausible.

The quaint open hand, carved over the outer arch, has a talismanic and Arabian Nights effect. Some authorities say it typifies the hand of God, the symbol of power and providence; others suppose it to be a type of the five commandments of Islam—to fast; to give alms; to smite the infidel; to make the pilgrimage to Mecca; and to perform purifications. But it is, in all likelihood, the old Roman talisman against the Evil Eye, such as we see in coral on Neapolitan locketts. The Evil Eye is especially dreaded by Orientals, and the Spaniards tremble at its influence even now.\*

Over the inner arch is a sculptured key: there was an old legend believed in through the centuries anterior to the Expul-

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\* In the Hall of the Ambassadors, or Golden Saloon, is an inscription referring to this:—"The best praise be given to Allah! I will remove all the effects of an Evil Eye upon our master Yúsuf."

sion, that the Christians would never take the "red castle" until the outer hand had grasped the inner key. It was also agreed that the key was an emblem of the Prophet's power to open the gates of hell or heaven. The truth is, that the key was an old Cufic emblem, intimating Allah's power to open the hearts of true believers. It was also a badge on the Almohades' banners, and is seen in many Moorish castles.



THE GATE OF JUSTICE, ERECTED BY YÚSUF I.

Washington Irving says of these strange symbols: "According to tradition, the hand and key were magical devices on which the fate of the Alhambra depended. The Moorish king who built it was a great magician, or, as some believed, had sold himself to the devil, and had laid the whole fortress under an evil spell. By this means it had remained standing for several hundred years, in defiance of storms and earthquakes,

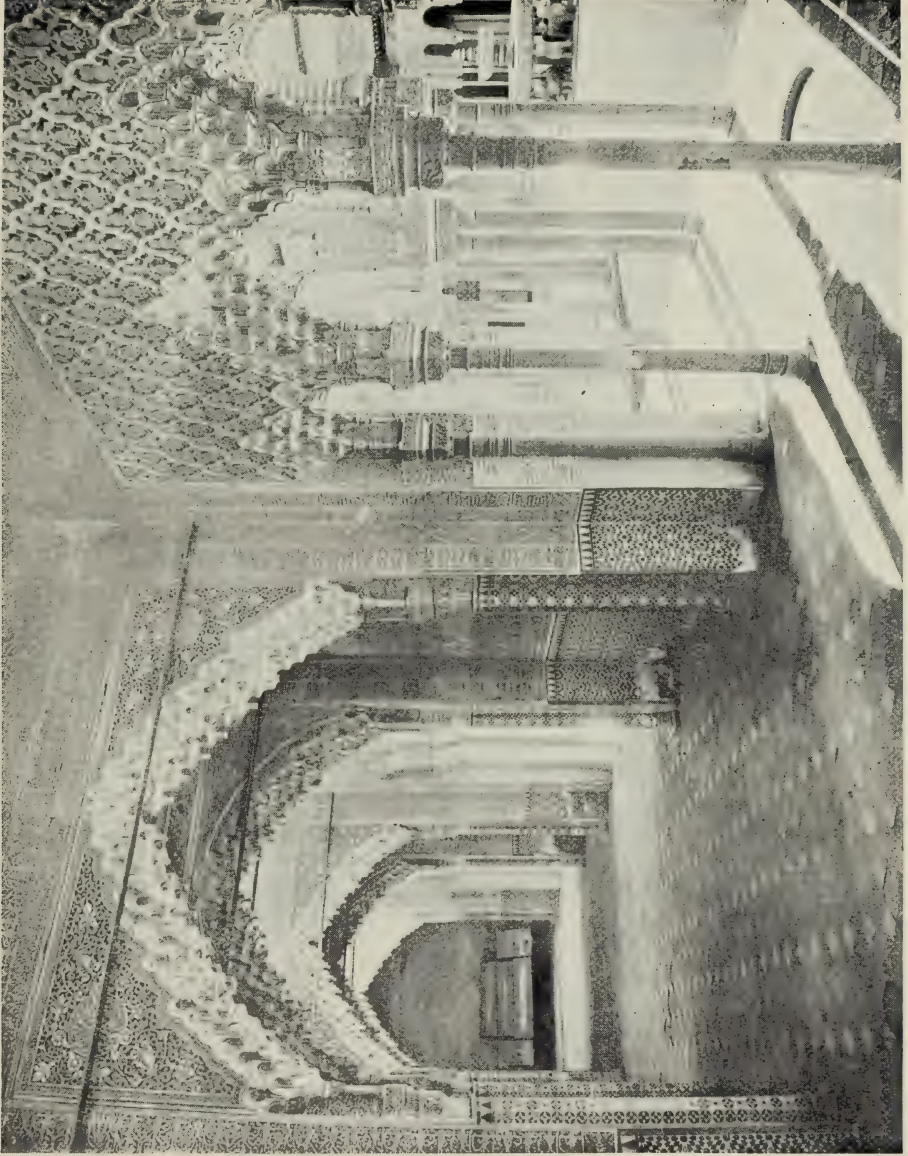
whilst almost all other buildings of the Moors had fallen to ruin and disappeared. This spell, the tradition went on to say, would last until the hand on the outer arch should reach down and grasp the key, when the whole pile would tumble to pieces, and all the treasures buried beneath it by the Moors would be revealed."

### SALA DEL TRIBUNAL—HALL OF JUSTICE.

The Hall of Justice has three court-rooms, or apses, now blazoned with the royal Spanish badges of the yoke and the bundle of arrows, familiar to us as the badge of Katharine of Aragon, daughter of Ferdinand and Isabella, the first queen of our much-married monarch, Henry VIII.

Of the many beautiful arches which adorn the Palace, the one forming the entrance to the central alcove, or divan, of the Hall of Justice is perhaps the most remarkable; the exquisite form of the arch and richly-ornamented spandril with the poetic inscription which encloses it—"May power everlasting and imperishable glory be the destiny of the owner of this Palace"—and the slender porcelaine columns from which it springs, exciting the deepest admiration.

In this Hall are the famous paintings on leather, ascribed to the end of the fourteenth century. The painting of a group of Moslems, apparently congregated in Council, merits close attention, as giving the veritable costume of the Moors in Granada of the fourteenth century, at which period the delineations were certainly made, and, in all probability, by an Italian artist working under Moslem direction. Other paintings portray various chivalrous or amatory subjects; or they may be taken to represent romantic episodes as legendary as the story of the Chinese lovers on a willow-pattern plate. One scene (see p. 47) represents a wicked magician, or wild man of the woods,



HALL OF JUSTICE AND COURT OF THE LIONS.







coercing a Christian maiden, who, nevertheless, is holding a docile lion by a leading chain; the compliant animal meanwhile permitting domestic fowl and other pretty wantons to play undismayed around him. A Christian warrior on horseback makes short work of the wild man; but, alas! for the maiden, a valiant Moor comes galloping up, at once transfixes the Christian rescuer with his spear, and presumably claims the beautiful captive as the reward of his prowess. This episode of a Moor killing a Christian may be taken as a strong presumption of the paintings being wrought under Mohammedan influence, as it appears most unlikely that it would have been so represented by a Spaniard after the conquest of Granada. Some spectators in the upper chamber of a tower in the background seem to heartily approve of the whole proceeding.

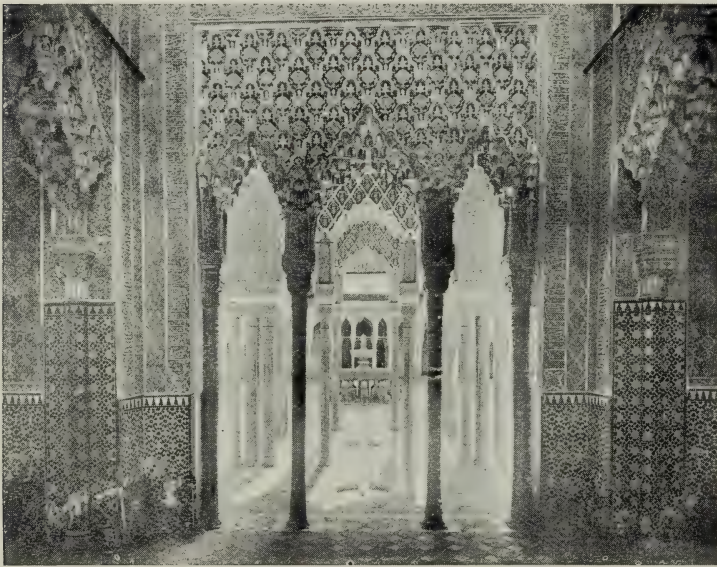
However fantastic these pictures may be, they are at least unique, and, as such, must be regarded with the utmost interest. We may conjecture that the painter fell into the hands of the Moors by the fortune of war; or, on the other hand, came by invitation to Granada.

Much difference of opinion exists amongst writers who have described the Alhambra with respect to these three curious paintings on leather which are found in the domes of the alcoves of the Hall of Justice. It is said by many that they are not the work of Moorish artists, but were executed posterior to the Con-



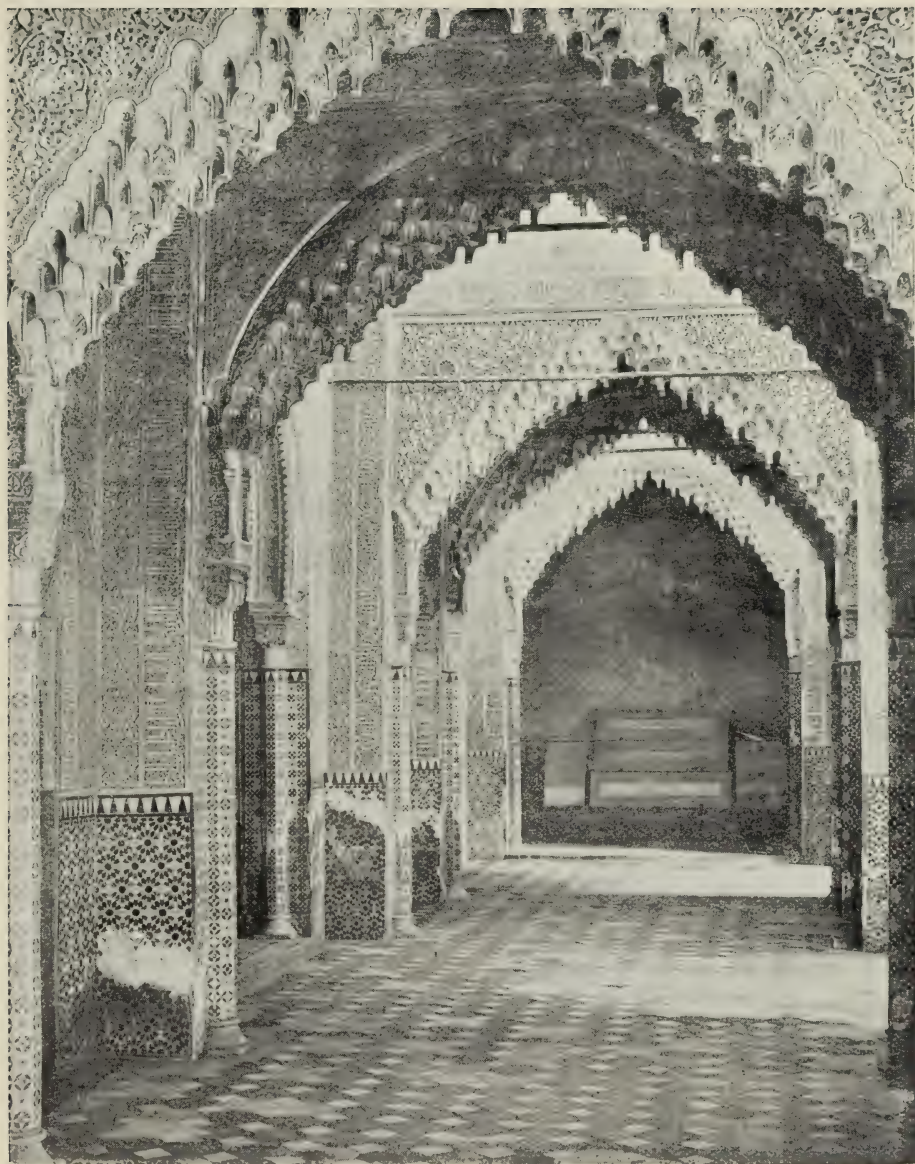
HALL OF JUSTICE.

quest of Granada by Spanish painters. This opinion is founded chiefly on the injunctions contained in the Korán, forbidding the representation of animated beings; but that this law was disregarded by the builders of the Alhambra is fully proved by the fountain of the Court of Lions, and the bas-relief which forms part of a fountain now in the Museum of the Palace.



HALL OF JUSTICE, SHOWING FOUNTAIN OF COURT OF THE LIONS.

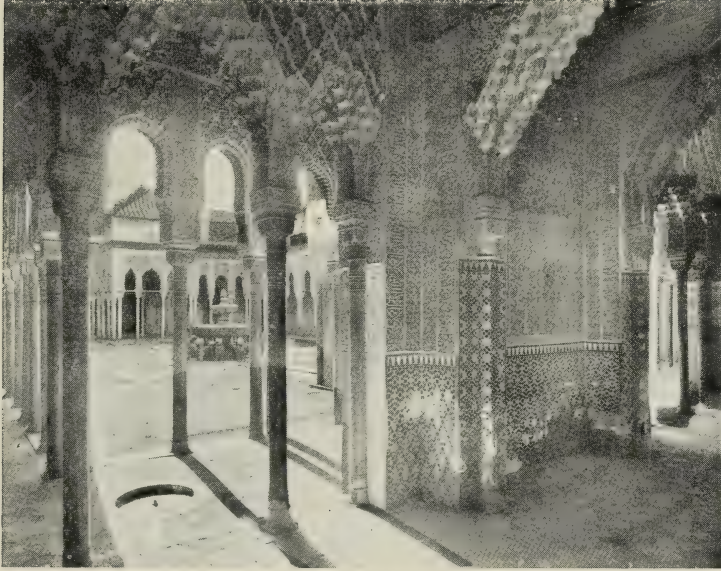
There is evidently much more analogy between these paintings and the bas-relief than between them and the works of the Spaniards after the Expulsion; witness the bas-reliefs from the royal chapel of Granada, built by Ferdinand and Isabella, which represent their entrance into the Alhambra, and evidently belong to a later period of Art.



HALL OF JUSTICE.







HALL OF JUSTICE AND PART OF COURT OF THE LIONS.



HALL OF JUSTICE.--THREE FIGURES FROM THE PICTURE OF THE  
MOORISH TRIBUNAL,





The ornaments, moreover, which are introduced into these paintings are strictly of a Moorish character.

The subject on the centre alcove is considered by the Spaniards to represent a Tribunal, whence they have called this Hall. From the different colours of the beards and dresses of the figures, they would appear to represent the chiefs of the



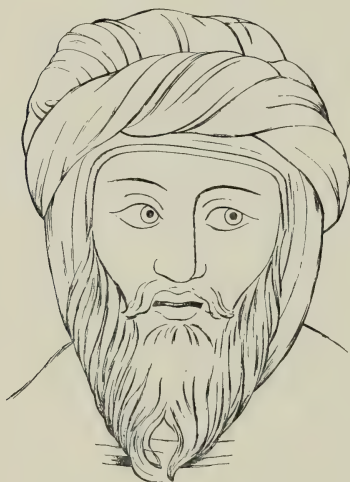
PART OF PICTURE IN THE HALL OF JUSTICE REPRESENTING A CHRISTIAN KNIGHT  
RESCUING A MAIDEN FROM A WICKED MAGICIAN, OR WILD-MAN-O'-THE-WOODS.  
THE CHRISTIAN KNIGHT IS, IN TURN, SLAIN BY A MOORISH WARRIOR.

tribes of Granada. One head traced from this picture is given on page 48.

These paintings are of bright colours, but in flat tints, without shadow, and were first drawn in outline of a brown colour. They are painted on skins of animals sewn together, and nailed to the wooden dome; a fine coating of gypsum forming the surface to receive the painting. The ornaments on the gold ground are in relief.

## PAINTING ON THE CEILING OF THE LEFT ALCOVE.

To determine whether the subject of this picture be legendary or historical is difficult. Christians appear to be engaged in hunting the lion and the bear, while the Moslems confine their attentions to the wild boar. The spoils of the chase are

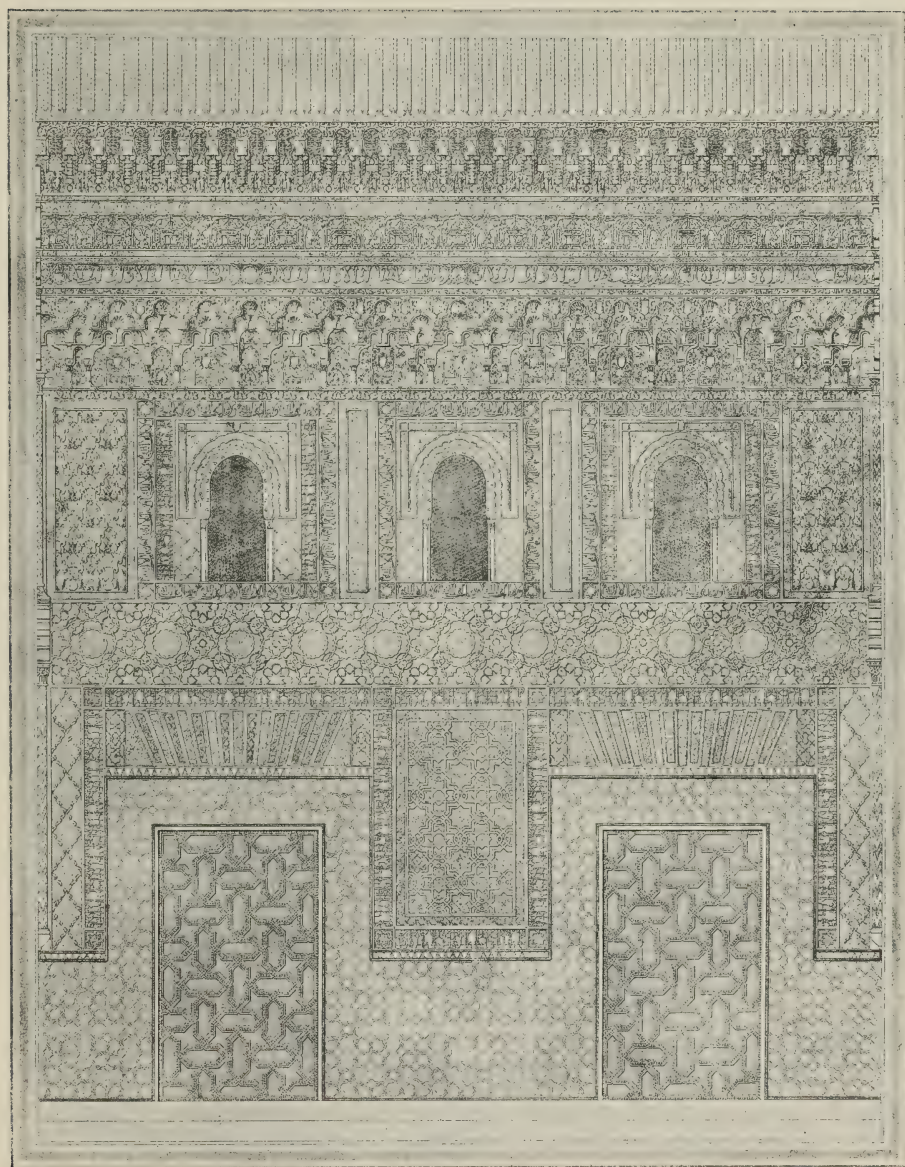


HALL OF JUSTICE.—MOOR'S HEAD.  
(From a tracing by M. Jules Goury, a celebrated French architect, from the painting representing a Moorish Tribunal.)

presented at the feet of both Christian and Moslem ladies—the humility with which the Christian knight, who is upon his knees, offers his share of the spoil to his lady, may be contrasted with the more commanding attitude of the Moslem, as finely exhibiting the estimation in which women were held by their respective nations. Many hounds—one of which has the luck to fall in with a stray fox—take part in the chase, and the ladies are attended by lap-dogs. The huntsmen are on horseback and on foot.

When the wild boar is slain, he is hoisted on the back of a mule by attendants, and borne triumphantly home. A great variety of birds and trees—amid the branches of which monkeys partially conceal themselves—make up the various scenes. In spite of the want of perspective, there is much spirit in the details, and the female figures especially are most graceful.

That these unique relics should be taken from their present



FAÇADE, COURT OF THE MOSQUE, BUILT BY YÛSUF I.

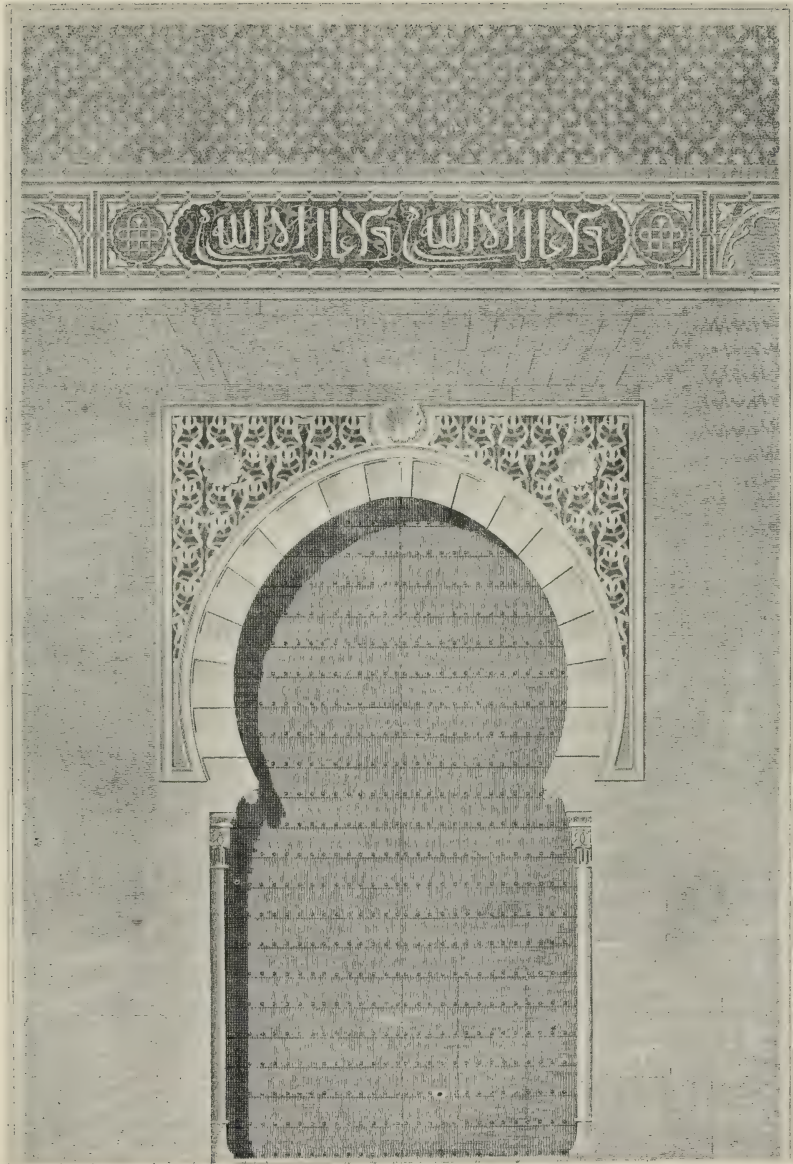






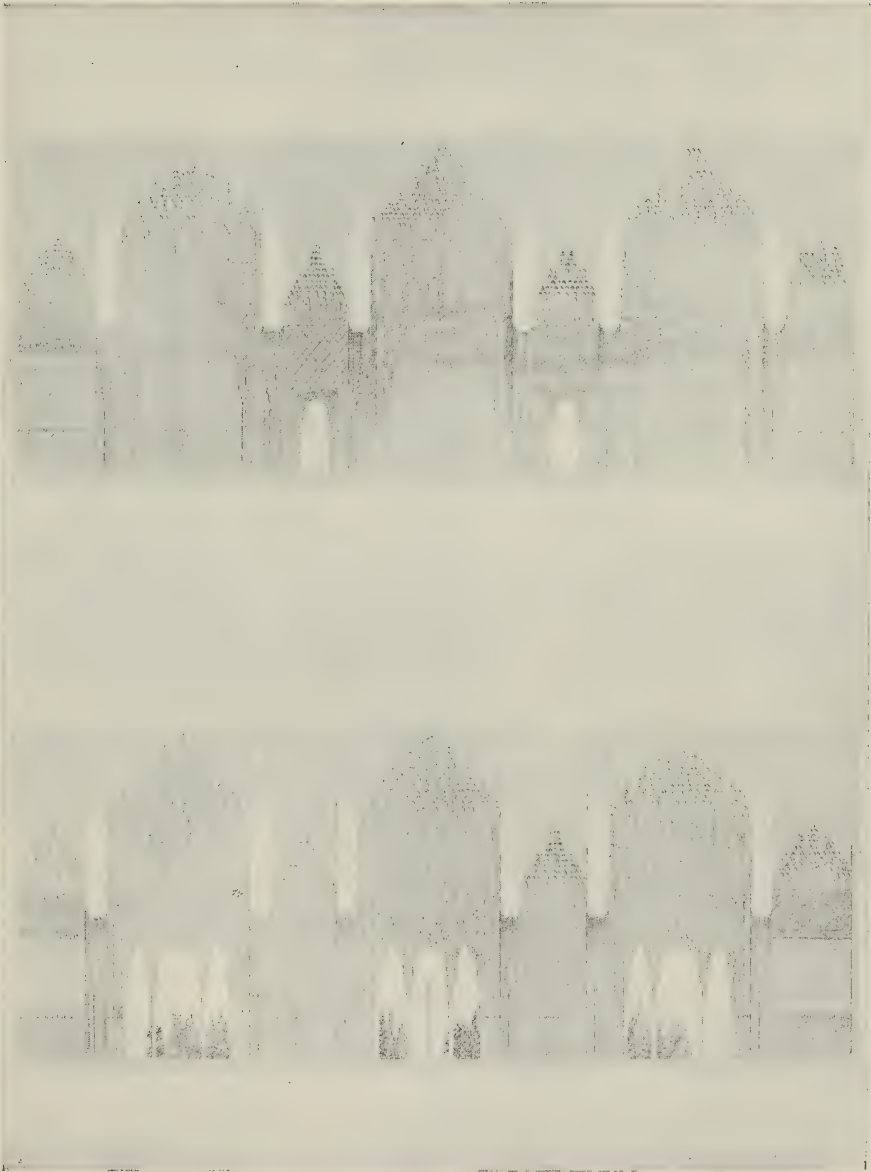
"WA LA GHÁLÍB ILA ALÁ!"—THERE IS NO CONQUEROR BUT GOD!—THE FAMOUS MOTTO OF MOHAMMED I.  
AND HIS SUCCESSORS. AN EXAMPLE FROM THE HALL OF AMBASSADORS.





ELEVATION OF THE ANCIENT GATE OF JUSTICE.

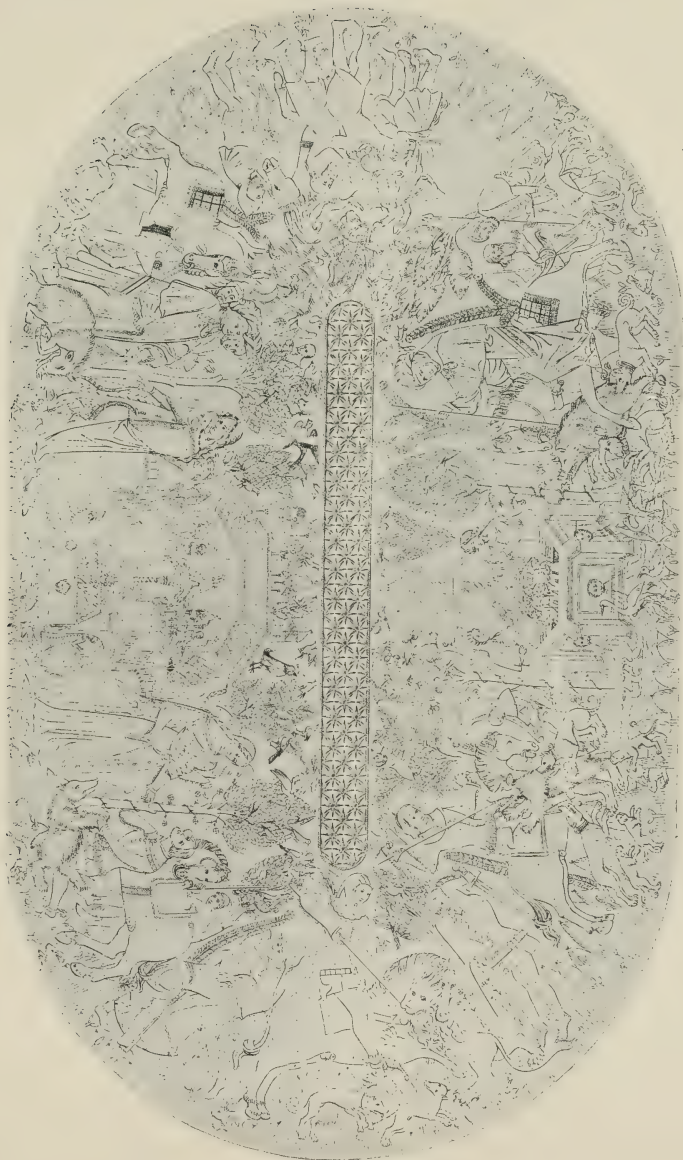




1. SECTION OF THE HALL OF JUSTICE (*looking East*).
2. SECTION OF THE HALL OF JUSTICE (*looking towards the Court of the Lions*).







PAINTING ON THE CEILING OF THE HALL OF JUSTICE. No 1.





PAINTING ON THE CEILING OF THE HALL OF JUSTICE.







PART OF PICTURE IN THE HALL OF JUSTICE.--THE MOOR'S  
RETURN FROM HUNTING.





HALL OF JUSTICE.—THE DEATH OF THE LION AT THE HANDS OF  
A CHRISTIAN KNIGHT.



PART OF PICTURE IN HALL OF JUSTICE.—MOORISH HUNSMAN  
SLAYING THE WILD BOAR.



position and preserved under glass, is a consummation devoutly to be wished.

### LAS DOS HERMANAS—THE TWO SISTERS.

Perhaps the most interesting, as it certainly is the loveliest apartment in this palace of enchantment, is the HALL OF THE TWO SISTERS, a title, the guide books would fain have us believe,



ENTRANCE TO HALL OF THE TWO SISTERS, FROM THE COURT OF THE LIONS.

conferred by reason of two enormous slabs of white marble laid in the pavement, precisely alike in form, and without flaw or stain; but the surpassing splendour of this chamber forbids us to accept a reason so inadequate for the designation. There is nothing so very extraordinary in two huge blocks of stone, be they never so faultless; that is only a matter of quarrying: if



such objects are to excite wonder, we may turn, with more profit, to the Pyramids of Egypt. Let us rather concern ourselves with the beauty and symmetry of this unequalled spot.

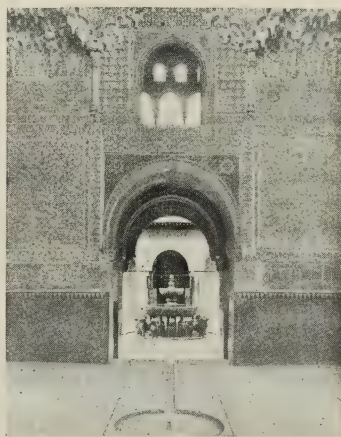
First, then, the gate of the tower exceeds all other gates in



HALL OF THE TWO SISTERS, FROM ENTRANCE DOOR.

profusion of ornament, and in the beauty of the prospect from the entrance through a range of apartments, where a multitude of arches terminate in a large window affording a view of open country. In sunshine, the variety of tints thrown upon this *enfilade* are surprisingly beautiful. In all probability the Hall

of The Two Sisters formed part of the private apartments of the Moorish kings. The alcoves, or divans, on either side of the Hall, with the charming retiring rooms on the upper floor, give it the character of a residence; just as the Hall of Ambassadors, as its aspect shows, and its traditional name implies, was destined only for public receptions. It may reasonably be declared that the Hall of The Two Sisters, together with the corridors and alcoves which surround it, cannot be equalled even by other parts of the Palace. Its stalactite ceilings are the most perfect examples remaining of this curious and interesting kind of decoration. To preserve them, the outer walls are raised ten feet above the dome, and support an encasing roof over all. Nothing can exceed the glory of the honeycomb vaultings, with thousands of fantastic cell formations, each one differing from the other, yet all combining in uniformity. The effect is as if the architect had been assisted in his work by swarms of Brobdingnagian bees.

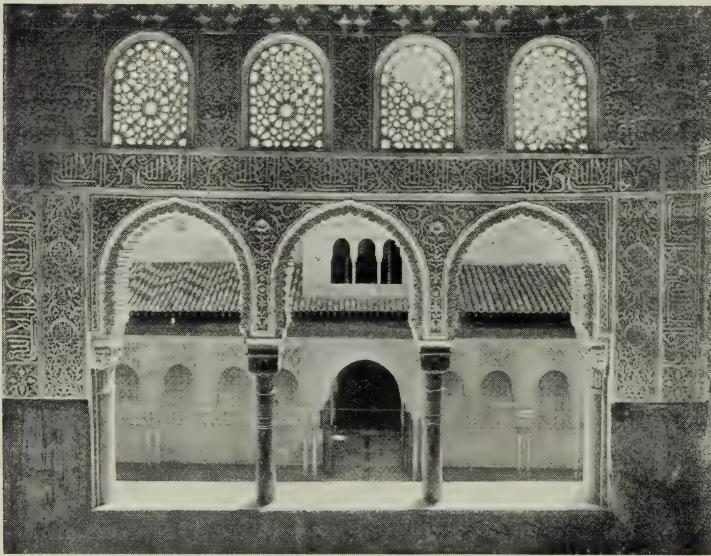


HALL OF THE TWO SISTERS.

At the upper end of the Hall of The Two Sisters, but separated from it by a corridor, is an alcove, once overlooking a beautiful garden, as we learn from a verse in the room. It is known as The *Mirador* or Balcony of "Lindaraja." On this favoured spot the poets, painters, and architects of that day lavished their most exalted efforts. All the varieties of form and colour which adorn other portions of the Palace have

here been blended with the happiest effect. The delighted observer is spell-bound, and finds it difficult to remove himself from the fascination of the place.

The lattice window of the upper story gives light to a corridor leading to apartments appropriated to the fair odalisques. It was through these lattices that the beauties of the hareem viewed



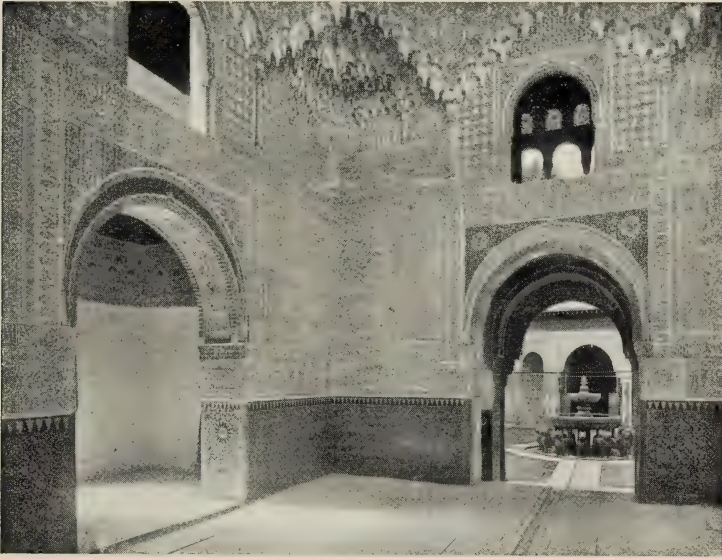
UPPER BALCONY OF THE HALL OF THE TWO SISTERS.

the splendid fêtes enacted for their entertainment in the great hall below, but in which they could participate only as distant spectators. These gratings are precisely similar in their construction to those which are now seen in the hareems of the East.

The long series of inscriptions in the Hall of The Two Sisters were much mutilated, and in some cases utterly destroyed, in a barbarous attempt at decoration—*rien n'est sacré pour un sapeur*



—made by the Ayuntamiento of Granada in 1832, when the Infante, Don Francisco de Paula visited the city. Fortunately, so far as the text goes, the sentences may be found in *Antigüedades Arabes de España*.\* The greatest pains have been expended upon the inscriptions which address themselves to the eye of the connoisseur by the beautiful forms of the characters; exercise his intellect by the effort of deciphering their curious and



HALL OF THE TWO SISTERS, FROM THE "LINDARAJA" BALCONY.

complex involutions, and reward his imagination by the beauty of the sentiments and the music of their composition.

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\* Edited by Pablo Lozano. The antiquities and history of the Moorish domination in Spain remained unheeded until representations were made that research and accurate delineation would alone make their monuments intelligible. The Royal Academy of St. Ferdinand was commissioned to make drawings of the Palace of the Alhambra and of the Mosque of Córdoba. The result of their labours were published at Madrid, in 1780, in a folio volume entitled as above, with sixteen plates of Arabic designs, accompanied by a few pages of letterpress. It is an exceedingly rare volume.

Many will be grateful to see some specimens of the verses from the Hall of The Two Sisters:—

“I am the garden, and every morn am I revealed in new beauty. Observe attentively how I am adorn’d, and thou wilt reap the benefit of a commentary on decoration;

“For, by Allah! the elegant structures around me assuredly surpass all other edifices by the happy presage attending their foundation.

“How many delightful prospects I enfold! Prospects, in the contemplation of which a mind enlightened finds the gratification of its desire.

“Look upon this wonderful cupola, at sight of whose perfection all other domes must pale and disappear;

“To which the Constellation of the Twins extends the hand of salutation; and, for communion, the Full Moon deserts her station in the heavens.

“Nay, more; were they to take these aisles for their abiding place, those heavenly bodies would render constant homage to their beauty.

“No wonder, then, if the stars grow pale in their high stations, and if a limit be put to the duration of their light.

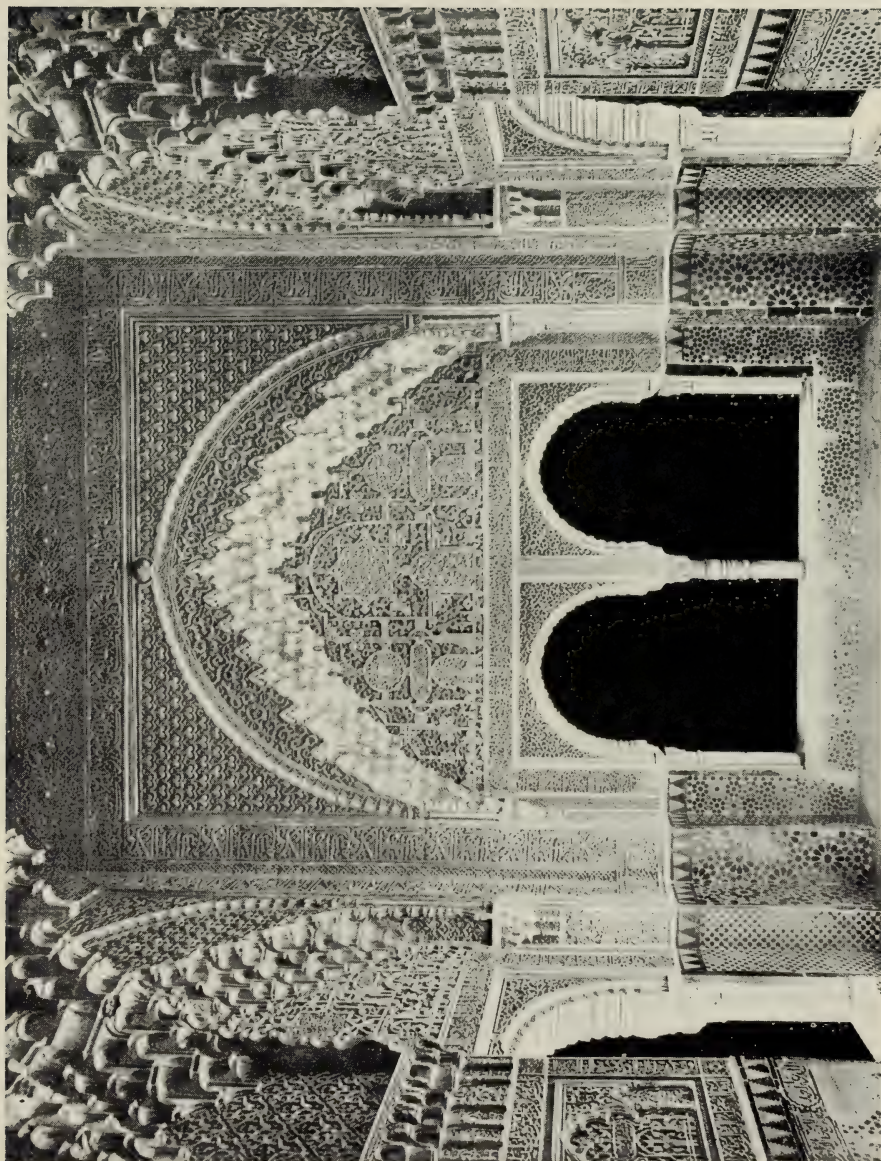
“Here also behold the portico, unfolding every beauty. Indeed, had this palace no other ornament, it would still surpass the firmament in splendour:

“For manifold are the gorgeous habilaments in which thou, O Sultán! hast arrayed it, surpassing in brilliancy the lustrous robes of Yemen!

“To look at them, one would imagine them to be planets revolving in their orbits, and throwing into shade the sunburst of morning.

“Here are columns ornamented to absolute perfection; the beauty of which has become glorified: columns

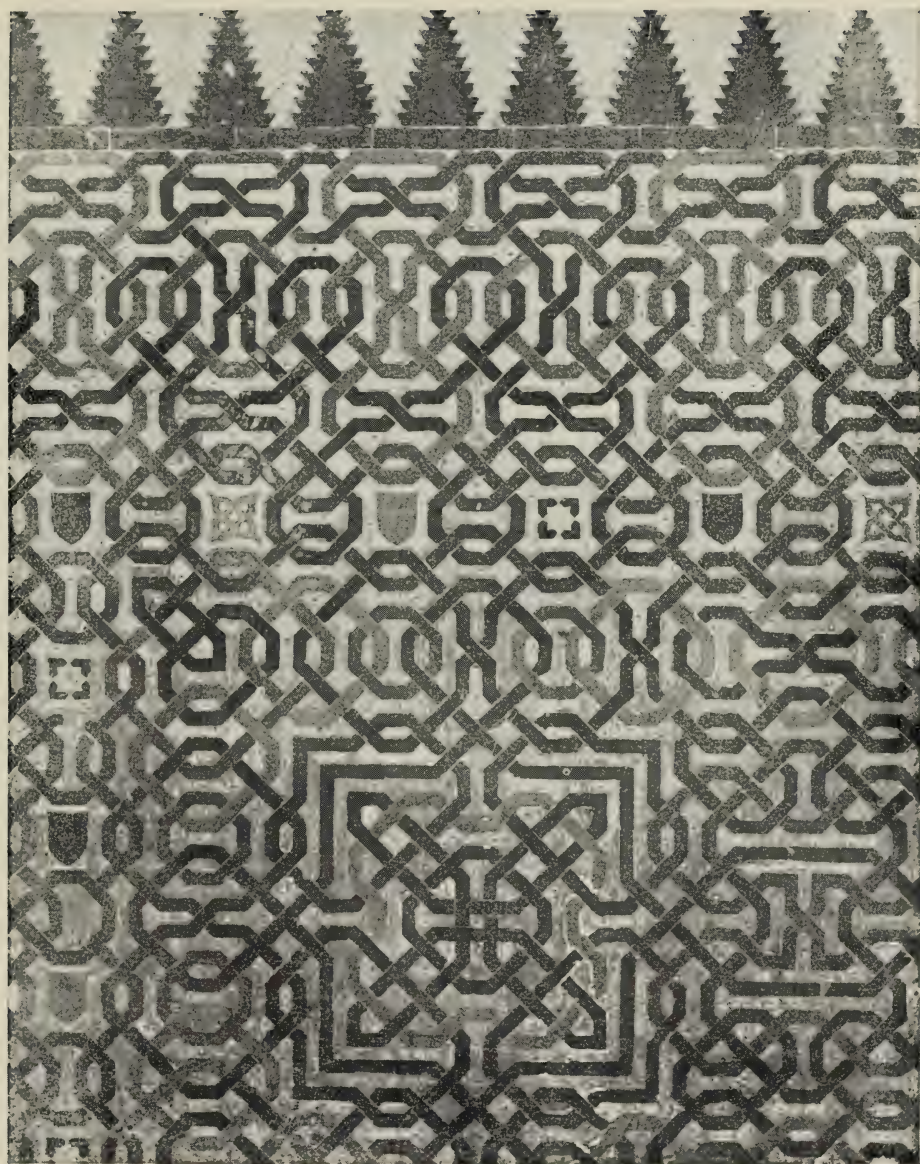




BALKONY OF THE FAVOURITE, "LINDARAJA."







DETAILS OF THE GLAZED TILES IN THE DADO OF THE HALL OF THE TWO SISTERS.



“Which, when struck by the earliest beam celestial, may be likened, notwithstanding their vastness, to many blocks of pearl.

“Indeed, there is no palace more imposing in its elevation, nor so brilliantly decorated; nor having more extensive apartments;

“They may be compared to markets where the richest comers are overpaid in beauty, and where the arbiter of elegance presides eternally to pronounce his award;

“And where the sigh of the zephyr is inhaled by the noontide ray whose scintillating beam is more refulgent than all other light.

“Between myself and the most high fortune the closest relationship exists, and the greatest resemblance between us lies in the splendour of our destiny.

“Every art has laid its gifts upon me; nay, all have united in conferring perfection.

“By those who are permitted to behold me I am regarded as the Queen of Beauty who bestoweth the prize upon her well-beloved;

“Indeed, when the enraptured observer has feasted his eyes upon me, he will find reality surpassing the most extravagant flights of fancy;

“He will see the moon-beam start from my orbs, and its scintillation leave me only to enter the mansions of the blest.

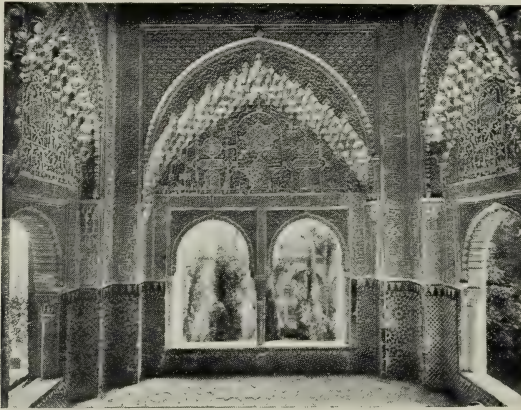
“The palace is a palace of transparent crystal; it appears to be illimitable as the boundless ocean;

“And yet I am not the sole marvel of this heaven upon earth; for I overlook with ecstasy a garden, the like of which no human eye has contemplated.

“I was built by the Imam Ibn Nasr. May Allah uphold his majesty as a pattern to other kings!”



The last half-dozen verses, printed *supra*, are inscribed on the jambs of the doorway which gives entrance to the exquisite little chamber already described. The windows of the *Mirador* still overlook the garden eulogised in the penultimate verse. The dado of the Hall of The Two Sisters is a most beautiful Mosaic, presenting the same general form on all four sides of the Hall, but differing considerably in the filling up of the patterns.

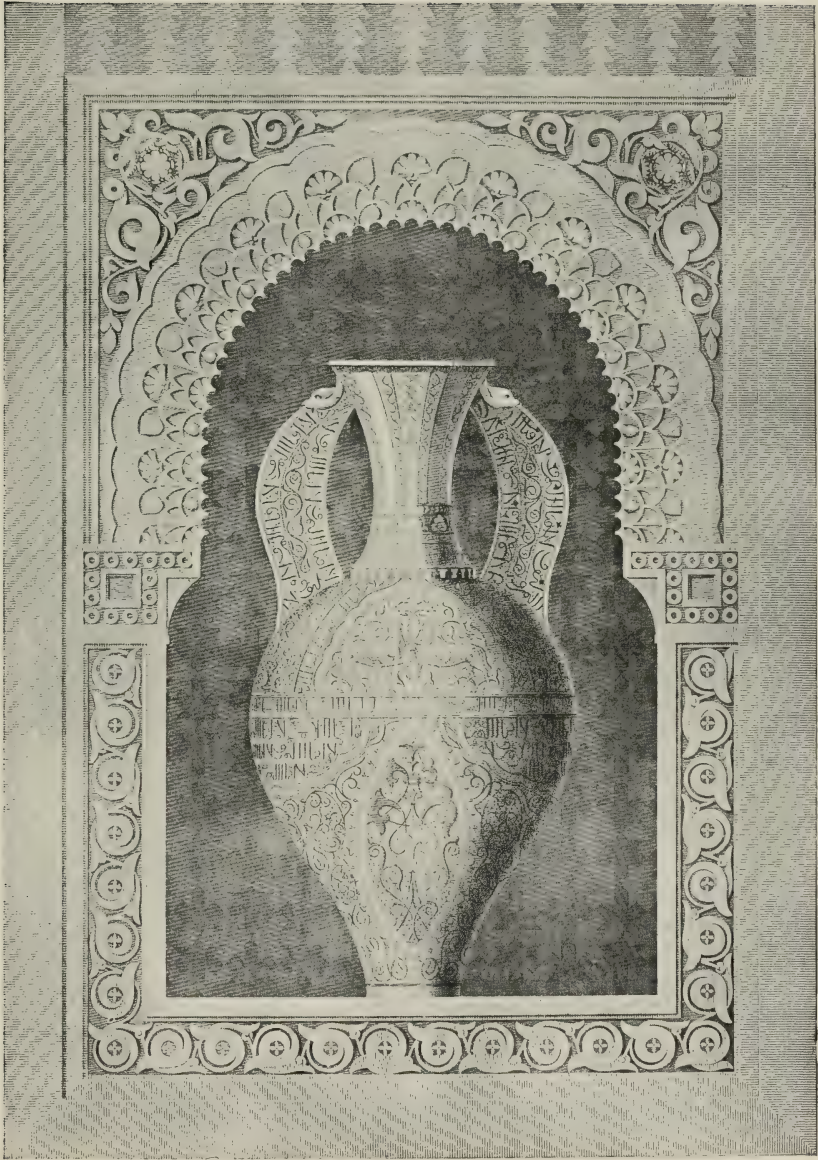


THE FAVOURITE'S BALCONY.

In the Hall of The Two Sisters formerly stood the famous Arab vase (*el jarro*) [see pp. 77 and '95] which tradition says was discovered in one of the subterranean chambers of the palace, "full of gold." It is now placed in the Museum. The vase is of the fourteenth century, and is exquisitely enamelled in white, blue and gold. The decorations are Hispano-Moresque, and are fully described in the work on pottery by Peter Davillier. Another lovely amphora, is engraved in the Spanish work *Antigüedades Arabes de España*,\* the equal, indeed, the companion

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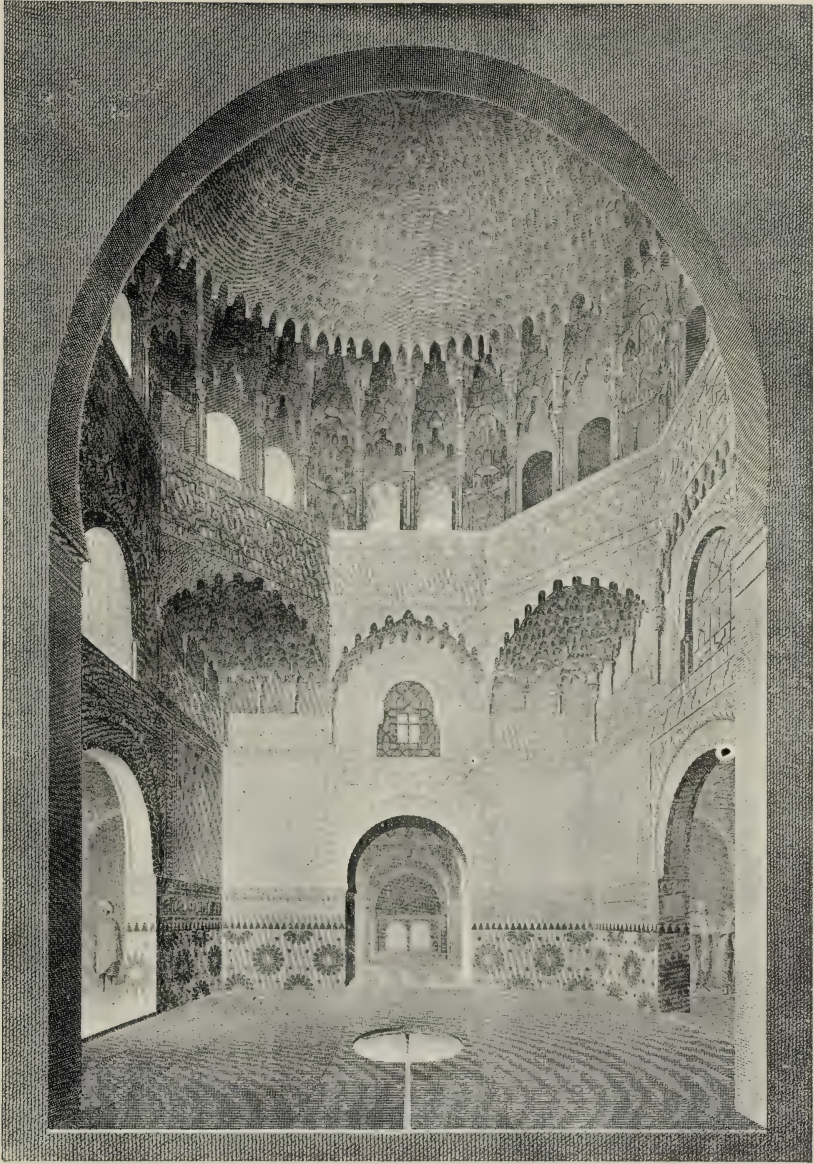
\* Madrid, 1780 (already referred to).



EL JARRO. THE ARABIAN VASE AND NICHE IN WHICH IT FORMERLY STOOD, HALL OF THE TWO SISTERS. THE VASE, CONSIDERABLY MUTILATED, IS NOW IN THE MUSEUM OF THE PALACE. (See p. 95.)







HALL OF THE TWO SISTERS.

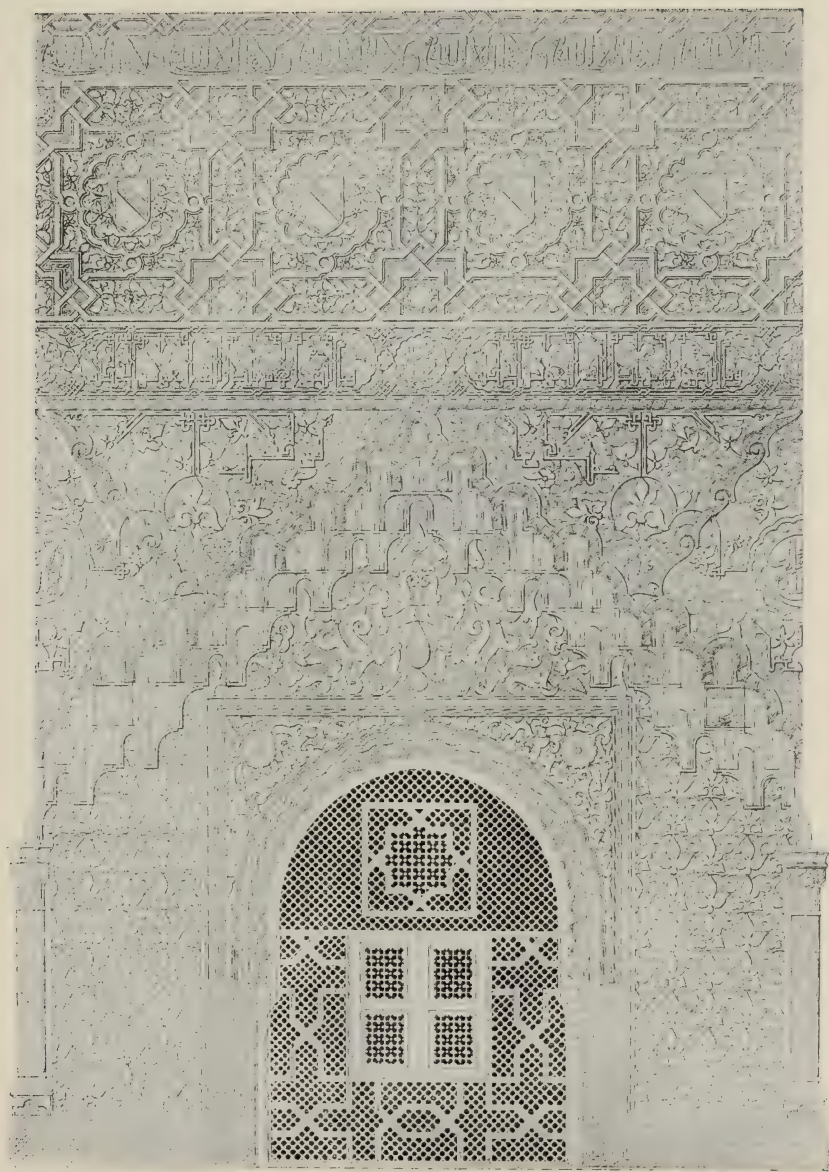






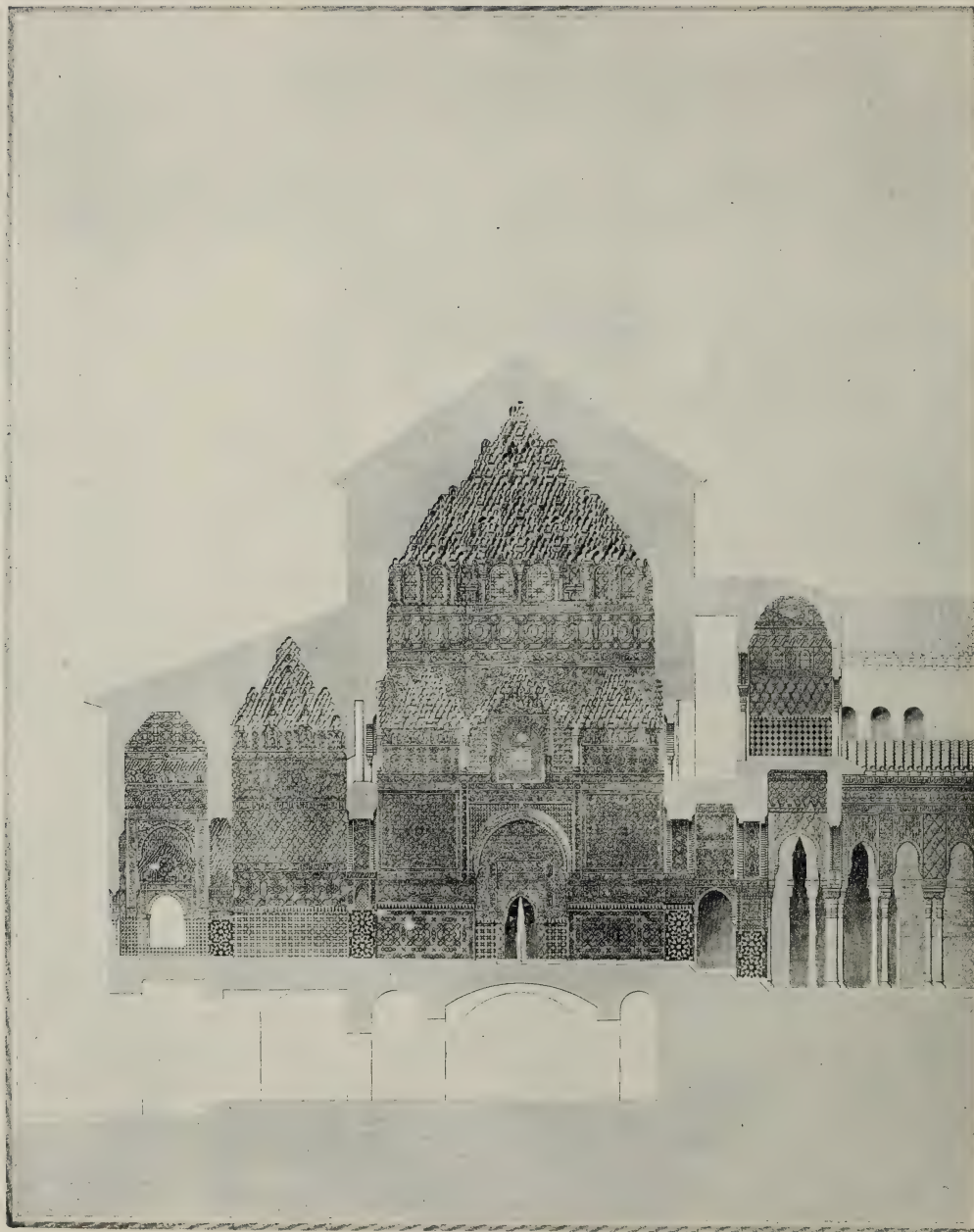
VIEW IN THE HALL OF THE TWO SISTERS.



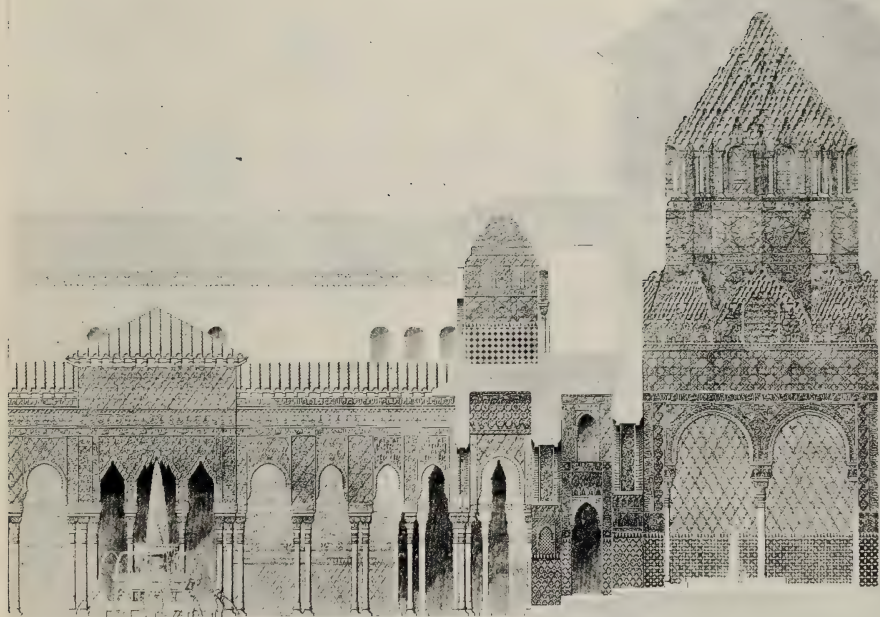


DETAIL OF THE UPPER STORY, HALL OF THE TWO SISTERS.





SECTION OF THE HALL OF THE TWO SISTERS, AND



SECTION OF PART OF THE COURT OF THE LIONS.







INSCRIPTION IN THE HALL OF THE TWO SISTERS.

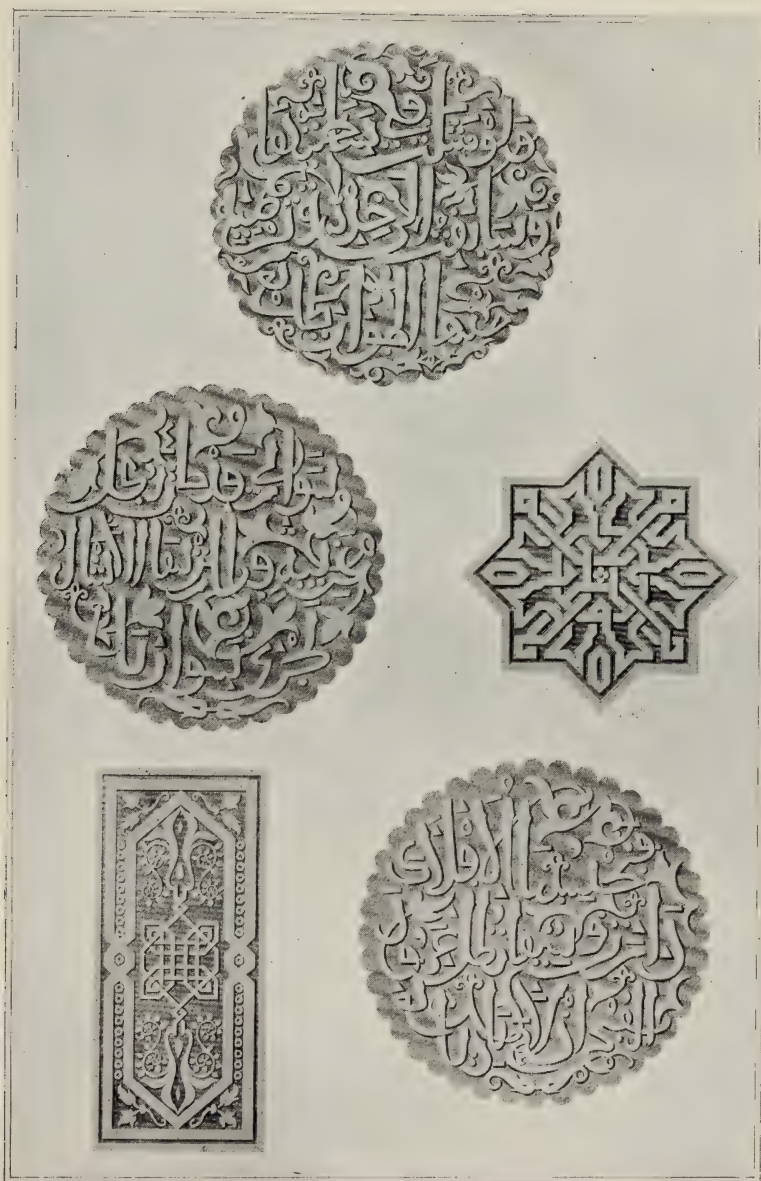




INSCRIPTIONS IN THE HALL OF THE TWO SISTERS.

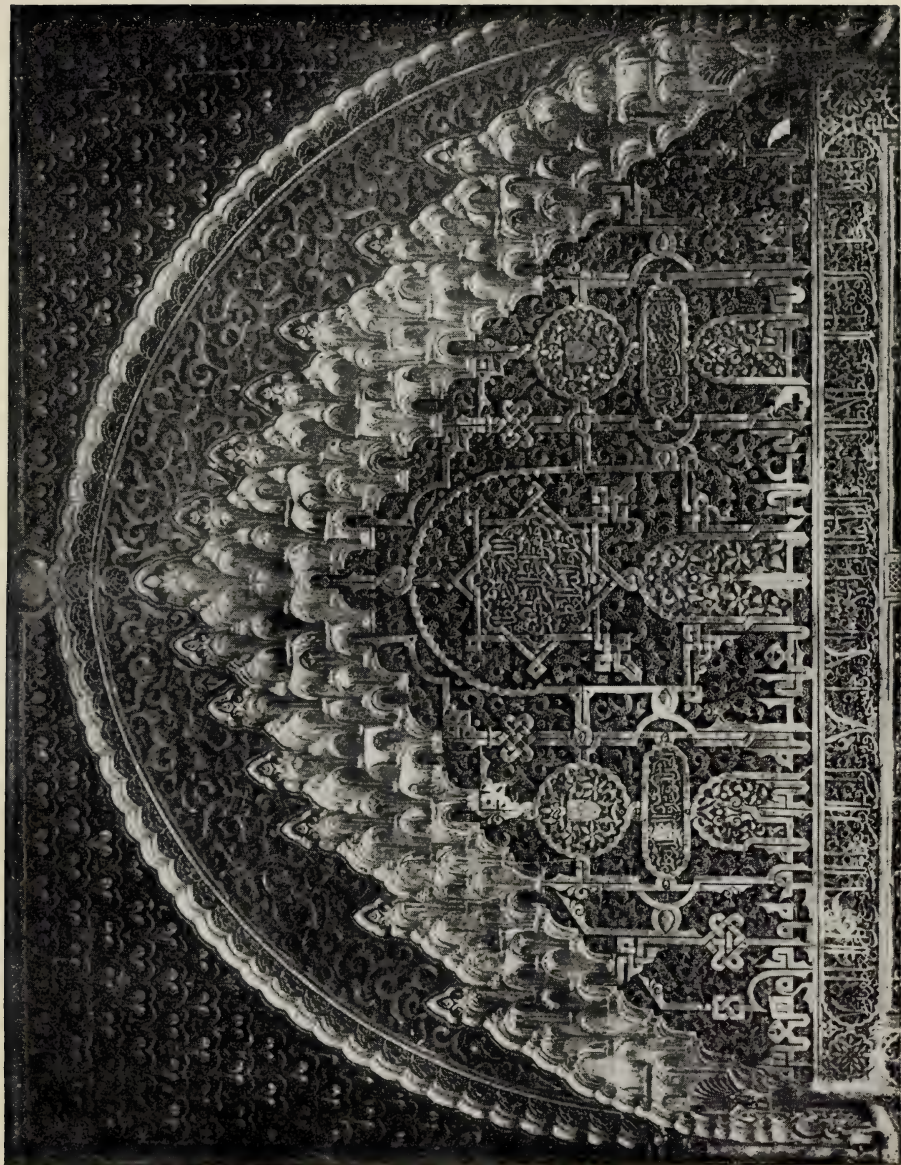






PANEL, ORNAMENT, AND INSCRIPTIONS IN THE HALL OF THE TWO SISTERS.

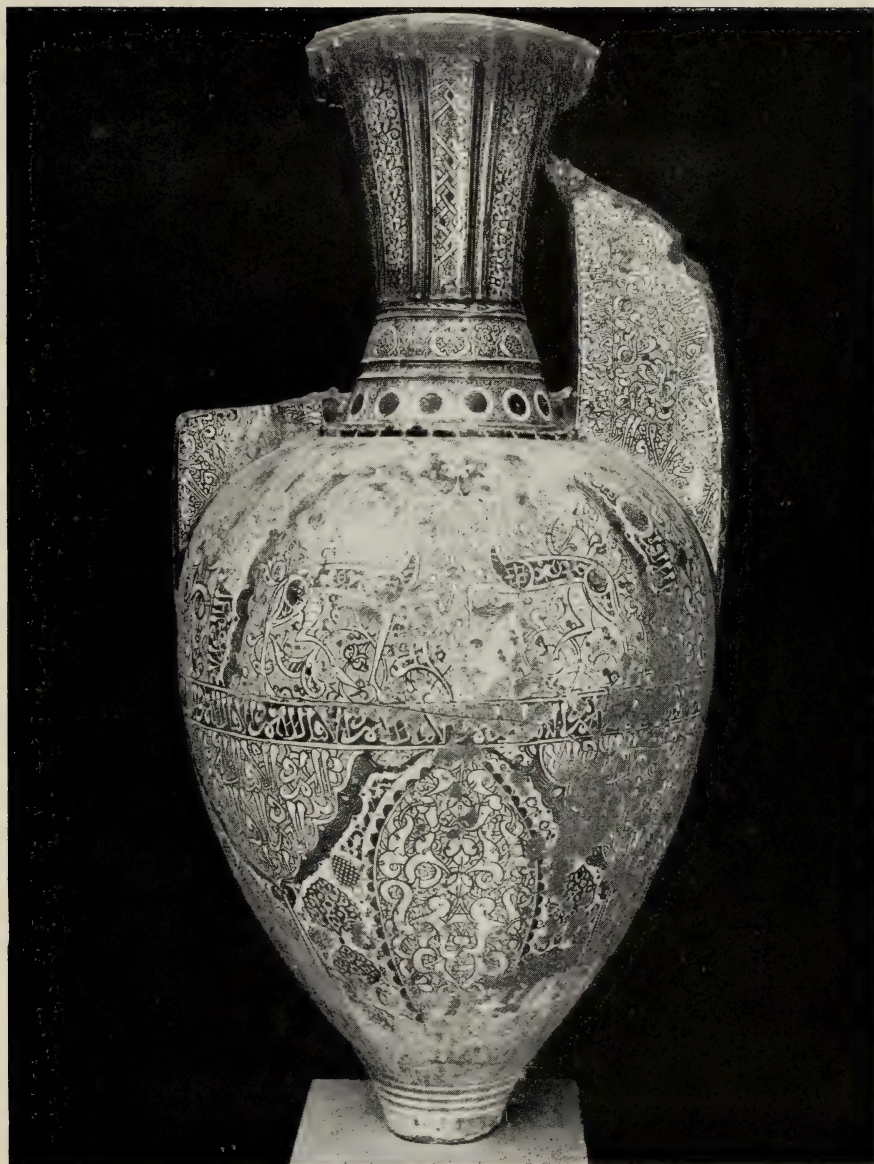




DETAILS ON THE FRONT OF "LINDARAJA'S" BALCONY.







• EL JARRO. ARAB VASE OF METALLIC LUSTRE, PROBABLY FROM THE  
BALEARIC ISLES (MAJORCA). THIS VASE NOW STANDS  
IN THE MUSEUM OF THE PALACE.





PLATE I.



No. 1.

Ornament in panels on the Walls, Hall of the Ambassadors.





PLATE II.



No. 2.

Soffit of an arch, Court of the Fishpond.





PLATE III.



No. 3.

Ornament over doorway at the entrance, Court of the Lions.



PLATE IV.



No. 4.

Ornament in doorway at the entrance to the Ventana, Hall of the Two Sisters.





PLATE V.



No. 5.

Ornament on the side of windows, upper story, Hall of the Two Sisters.







No. 6.

Ornament in spandrels of arches, Hall of the Two Sisters.



No. 7.

Ornaments in spandrels of arches, Hall of the Two Sisters.





PLATE VII.



No. 8.

Ornaments in panels, Hall of the Ambassadors.





PLATE VIII.

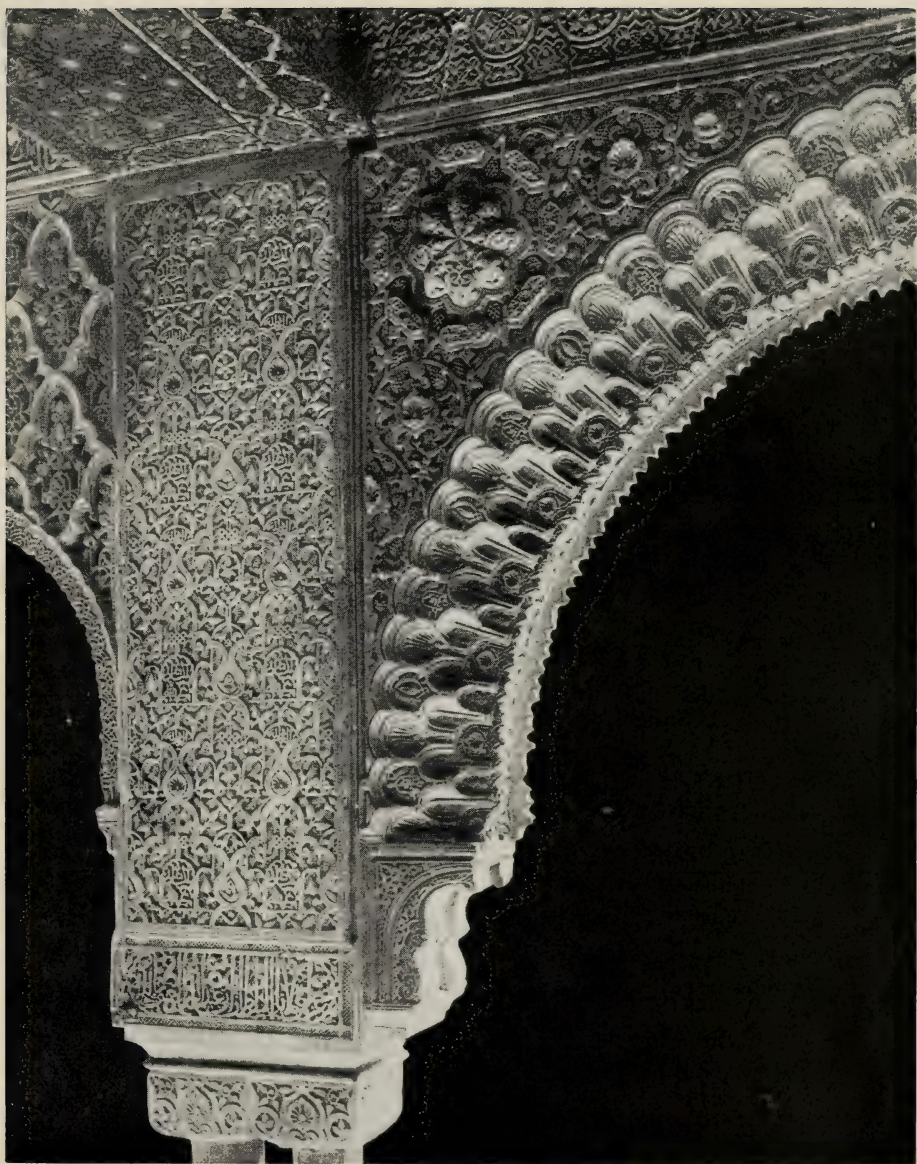


No. 9.

Ornaments in panels, Court of the Mosque.







DETAILS AT THE EXIT OF THE HALL OF THE TWO SISTERS.



to *el jarro*, formerly existed in the Palace, but it was unfortunately broken about the year 1837, and the pieces sold to a passing traveller. It is here figured from Murphy's *Arabian Antiquities*, 1815.

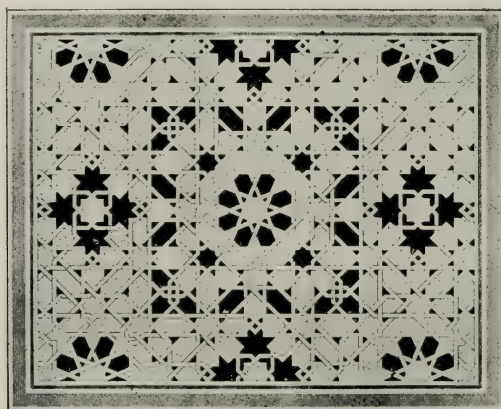


AN ARAB VASE OF THE XIVTH CENTURY IN THE NICHE WHEREIN IT STOOD  
UNTIL THE YEAR 1837.

The Hall of The Two Sisters fairly intoxicates one with the fragile yet imperishable beauty of the place. The eye soars upward, and flutters in and out of those flower-cup cells which seem the first creative types of some fresh world. Architects—

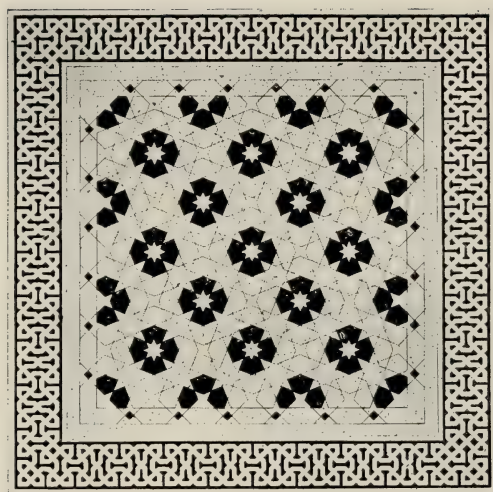


Owen Jones amongst the number—inform us that the thing is very simple: it is a beauty put together by mere receipt proceeding from three primary figures—the right-angled triangle, the rectangle, and the isosceles triangle: capable of millions of combinations, just like the three primary colours, or the seven notes of the musical scale. “A simple receipt,” says an anonymous writer on the glories of the Alhambra; “but who, nowadays,

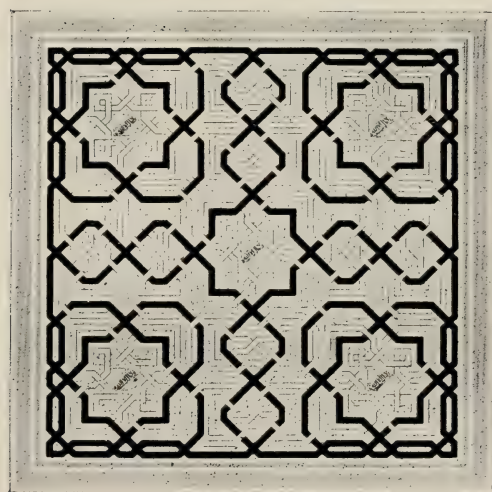


MOSAIC IN DADO OF THE ENTRANCE TO THE  
HALL OF THE TWO SISTERS.

can cook anything like it?” The same writer goes on to say that in devising the Alhambra, the Moors were always thinking of the Arab tent. They wanted air and lightness. The marble pillars are the tent spears, but of stone. The net-work lace veil that filigrees every wall with cobwebs of harmonious colour, is the old tent tapestry, the Córdoba-stamped leather hangings are the Indian shawls that canopied the wandering and victorious horseman’s tent. They wanted mere pendant flowers woven together into roof and gossamer-pierced panels that hardly



MOSAIC IN DADO OF RECESS, HALL OF  
THE TWO SISTERS



MOSAIC IN DADO, HALL OF THE TWO SISTERS.



arrest the air. Everything must float and sway; they would not bar out the chirp of the dripping silver water. They thinned and shaved the pillars till they were no longer cylinders of marble, but tender saplings, or flower-stalks, slender as spear-shafts. The spandrils are not corbelled beams, faced with gargoyle monsters, but perforated supports as to some fairy's cabinet. There is nothing to hold up, only ivory-patterned walls, and a honeycombed dome that seems to float in mid-air.

#### HALL OF THE ABENCERRAGES.

Here it is said that thirty-six cavaliers of the heroic line of Abencerrage were sacrificed to appease the jealousy or allay the fears of a tyrant. The fountain ran red with the noblest blood of Granada; and a deep stain on the marble pavement is pointed out by the *cicerone* of the pile as a sanguinary record of the massacre. The discolourations must be regarded with the same perfect faith with which one looks upon the traditional stains of Rizzio's blood on the floor of the chamber of the unhappy Queen Mary at Holyrood. Who desires to be sceptical on such points of popular belief? The enlightenment of the happy reader of De Foe's immortal romance—happy in the masterly illusion of the author—robbed him of one of the chief delights of his life. If there is any country in Europe where it is easy to live in the romantic and fabulous traditions of the past, it is in legendary, proud-spirited, romantic Spain, where the old, magnificent, barbaric spirit even now contends with modern innovation.

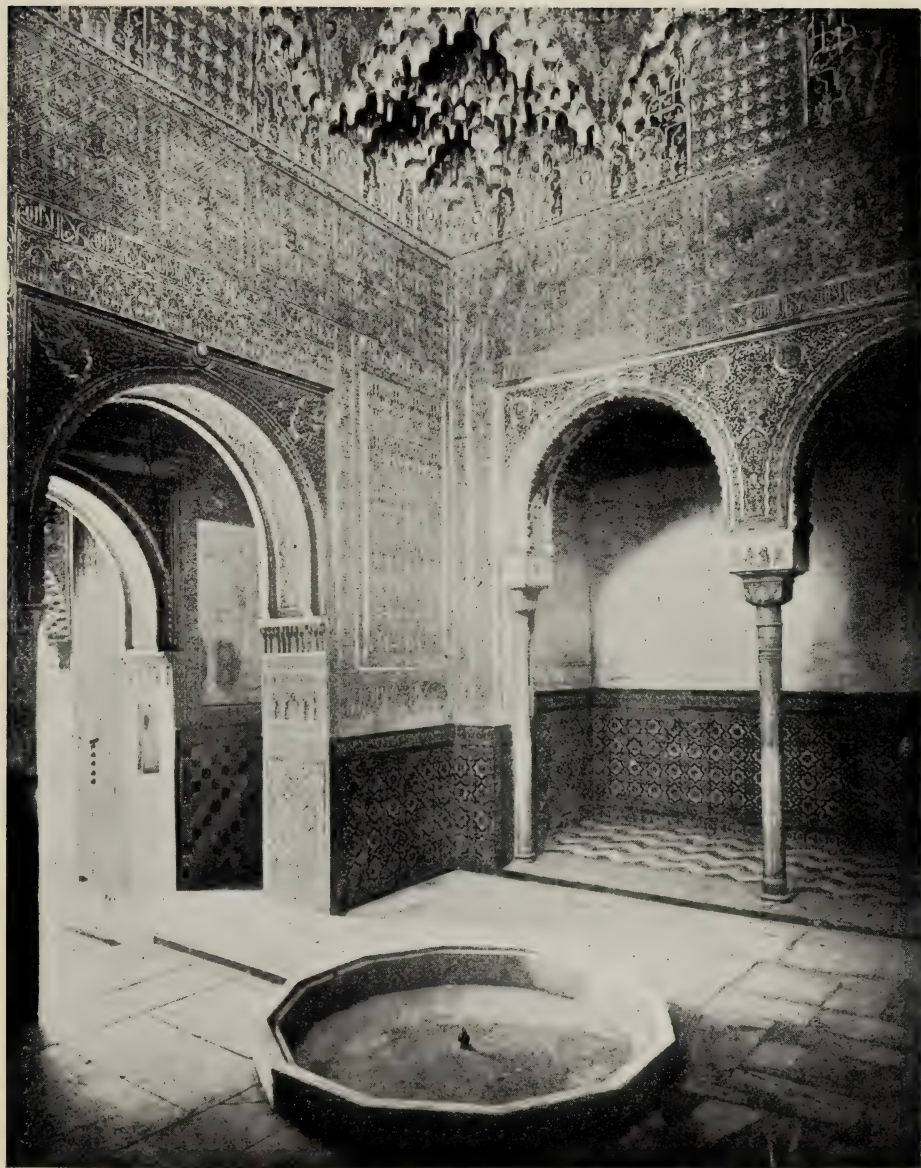
In the silent halls of the Alhambra, surrounded with the insignia of regal sway, and vivid with traces of Oriental voluptuousness, everything speaks and breathes of the glorious days of Granada when under the dominion of the Crescent. In

the proudest days of Moslem domination, the Abencerrages were the soul of everything noble and chivalrous. The veterans of the family, who sat in the royal Council, were the foremost to devise those heroic enterprises which carried dismay into the territories of the Christian; and what the sages of the family devised, the young men of the name were prompt to execute. In all services of hazard, in all adventurous forays, the Abencerrages were sure to win the brightest laurels. In those noble recreations, too, which bear so close an affinity to war, still the Abencerrages carried off the palm. None could equal them in splendour of array, in gallantry of device, or in their noble bearing and glorious horsemanship. Their open-handed munificence made them the idols of the populace, while their lofty magnanimity and perfect faith gained them golden opinions from the generous and high-minded; the "word of an Abencerrage" was a guarantee that never admitted doubt.

The main facts connected with the fate of the chieftains of that generous but devoted race seem to have been ascertained, leaving little doubt of this hall having been the scene of their calamitous end. Alas! that boudoirs made for love and life should witness scenes of hatred and of death; and let none presume to "peep and botanize" over-much, for nothing is more certain than that heroic blood can never be effaced, still less if shed in most unnatural murder. Nor, according to Lady Macbeth, will "all the perfumes of Arabia" serve to sweeten the foul deed. The blood at least is genuine to all intentions of romance as that of "the gentle Lutenist" at Holyrood, or of Becket at the shrine of Canterbury. It behoves us to beware of those dull people who, deprived of imagination, pretend to judgment; and who would abolish the midsummer fairies, or proscribe old Æsop; there is no faith in them.

All who visit the Alhambra are sure to make for the fountain

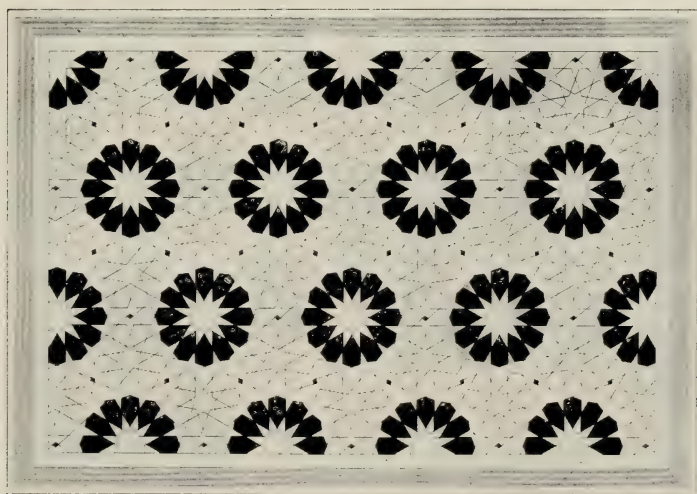




HALL OF THE ABENCERRAGES (BENI CERRAJ).



where the Abencerrages were beheaded, the more credulous looking with interest upon the natural reddish-brown veins of the marble, which are supposed to be indelible blood-stains. It is said that Boabdil resolved upon the extirpation of the noble family of the Abencerrages in consequence of the alleged discovery of an intrigue, including a false charge of infidelity against his gentle queen, and directed the decapitation of thirty-six of



MOSAIC—HALL OF THE ABENCERRAGES.

them in this Hall. The story has passed into ballads, dramas, and romances, until it has grown too strong to be eradicated. Boabdil, however, was of a mild and amiable character, if wavering and irresolute; and too gracious to have ordered so inhuman a massacre as the execution of thirty-six of not only a gallant, but a powerful and numerous family, with many friends. The truth is, it was Boabdil's father, Muley-Abu-l-Hasen, represented by both Christian and Arabian chroniclers

as of a cruel and ferocious nature, who unjustly put to death some cavaliers of the illustrious line upon suspicion of their being engaged in a conspiracy to dispossess him.

It so happens that the fame of Boabdil the Unlucky can be cleared of such infamy as the wholesale massacre of the Abencerrages through direct evidence afforded by a contemporary Hispano-Moresque ballad, "*Ay de mi Alhama!*" written in 1482, and which Lord Byron has made familiar by his version, "*A very mournful Ballad on the siege and conquest of Alhama.*"

The fact that Muley-Abu-l-Hasen in vain invested the castle and town of Alhama\* after its capture by the Marquis of Cadiz, and the direct reference in the ballad to its loss, ascribed to the wrath of Allah at the wickedness of the King, clearly exonerates Boabdil from the crime of his father.

\*            \*            \*            \*            \*

"By thee were slain, in evil hour,  
The Abencerrage, Granada's flower;  
And strangers were received by thee  
Of Córdoba the Chivalry.

Woe is me, Alhama!

"And for this, oh king! is sent  
On thee a double chastisement:  
Thee and thine, thy crown and realm,  
One last wreck shall overwhelm.

Woe is me, Alhama!"

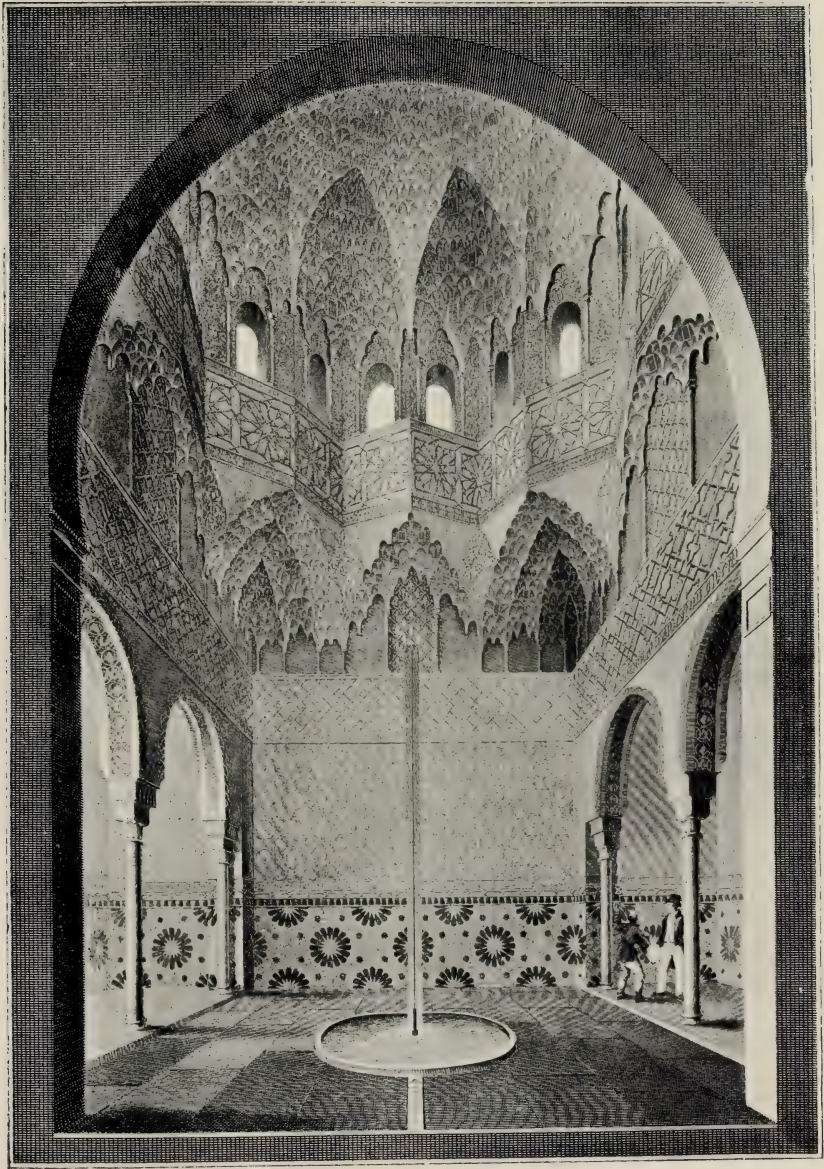
\*            \*            \*            \*            \*

With the loss of the two "Keys" to Granada—Loja and Alhama—both being forthwith heavily garrisoned by the

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\* The Moorish fortress of Alhama was rightly regarded as one of the two "Keys" of Granada, Loja—the Lósha of the Moors—ranking as the other. Loja was besieged by Ferdinand and Isabella, and captured, in 1488, after thirty-four days' investment; chiefly, it is said, by the aid of English archers under Earl Rivers, son of Anthony Wydeville, brother to Elizabeth, Queen of our Edward IV. Alhama had fallen 28th February, 1482, and its loss is the subject of the ballad referred to.

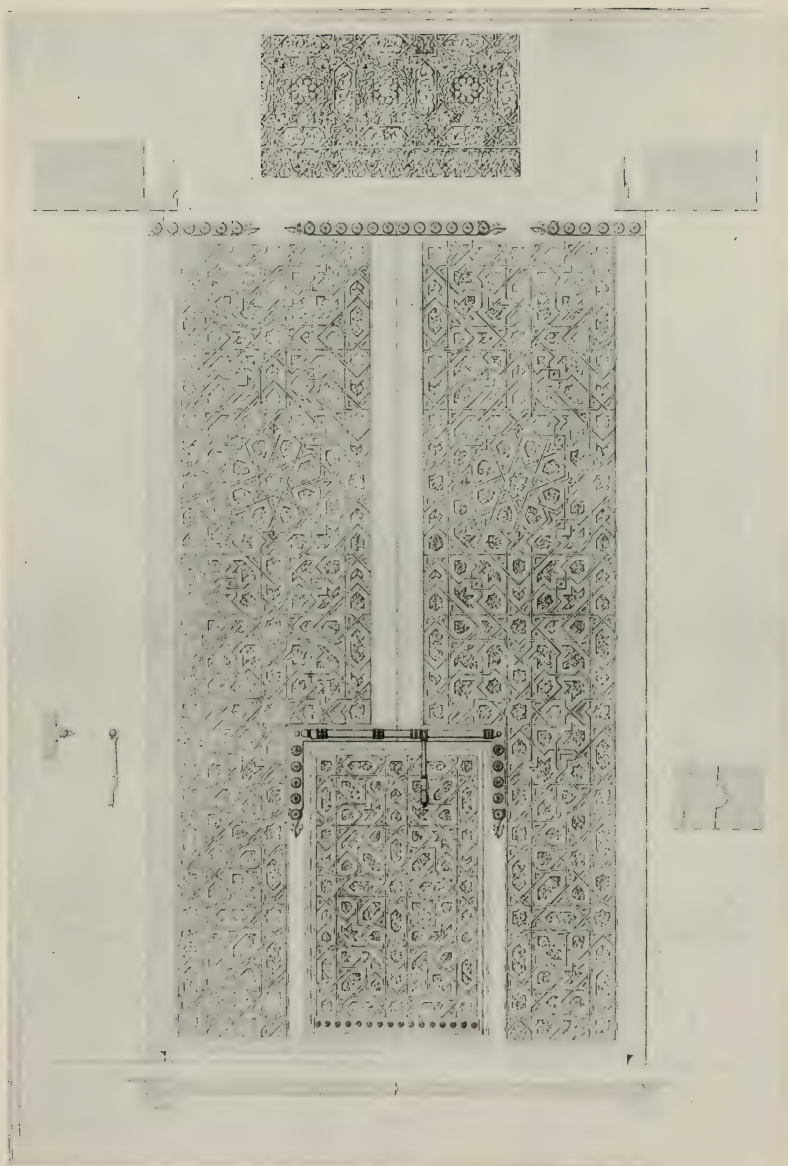




HALL OF THE ABENCERRAGES.







WOODEN DOOR, HALL OF THE ABENCERRAGES.



PLATE IX.



No. 10.

Ornament over arches at the entrance to the Court of the Lions.





PLATE X.



No. 11.

Ornament on the walls, Hall of the Abencerrages.





PLATE XI.



No. 12.

Ornament in panels on the walls, Court of the Mosque.





PLATE XII.

No. 13.

Spandril of an arch of window, Hall of the Ambassadors.







PLATE XIII.

NO. 14.

Brackets supporting ceiling of the portico, Court of the Lions.



PLATE XIV.



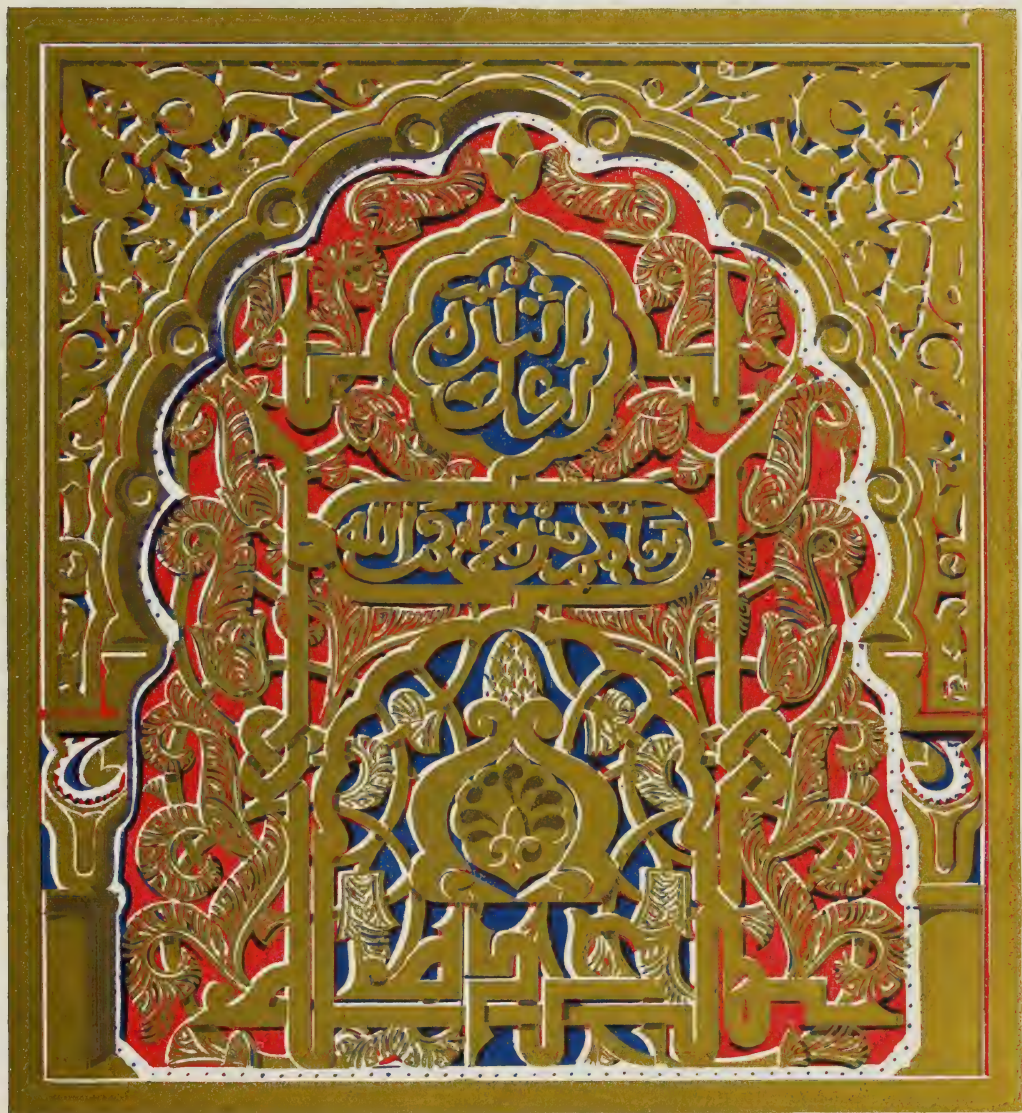
No. 15.

Small panel in jamb of a window, Hall of the Ambassadors.





PLATE XV.



No. 16.

Small panel in jamb of a window, Hall of the Ambassadors.





PLATE XVI.

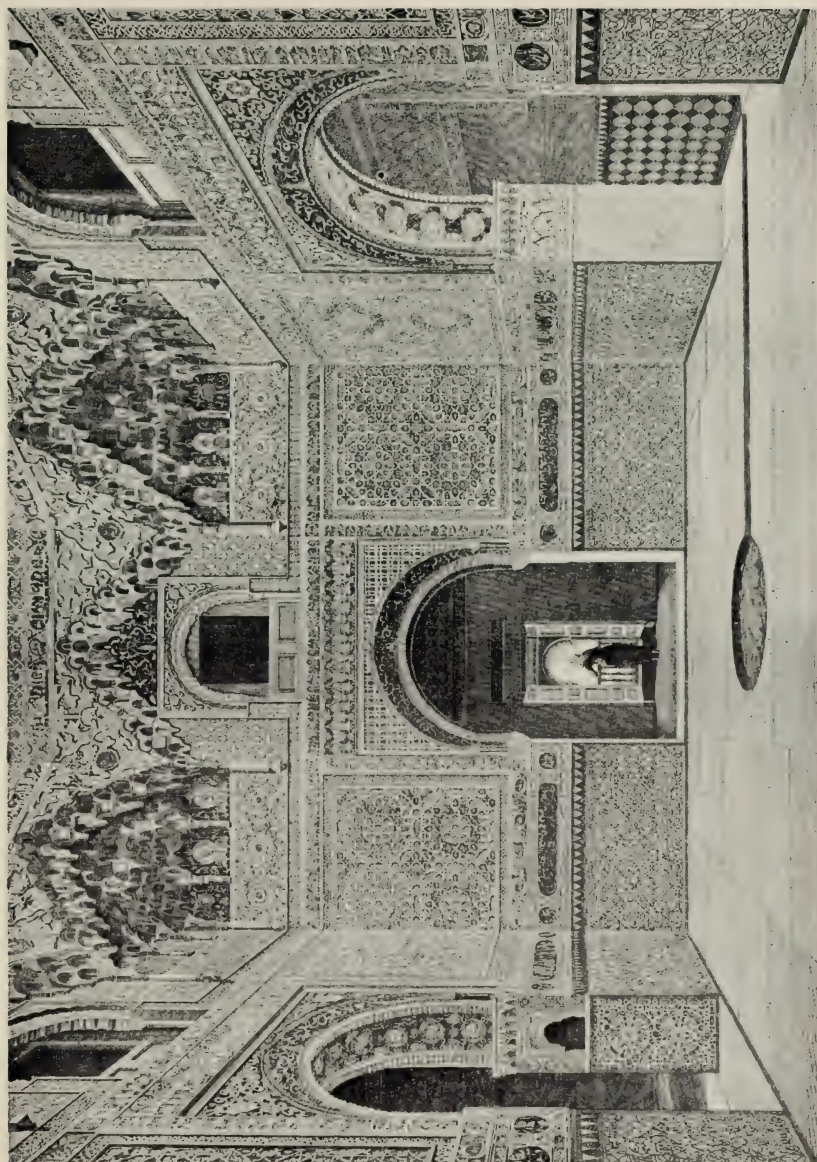


No. 17.

Small panel in jamb of a window, Hall of the Two Sisters.



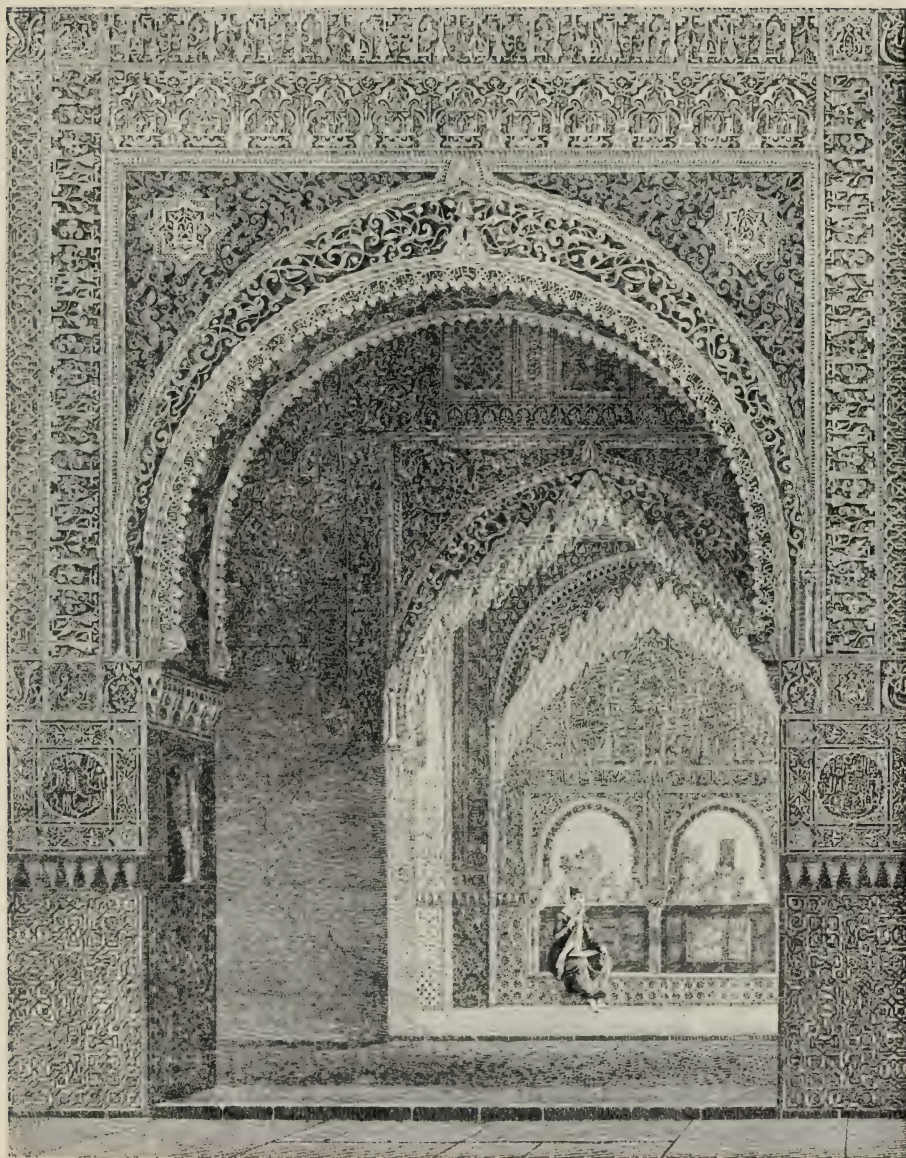




HALL OF THE TWO SISTERS.



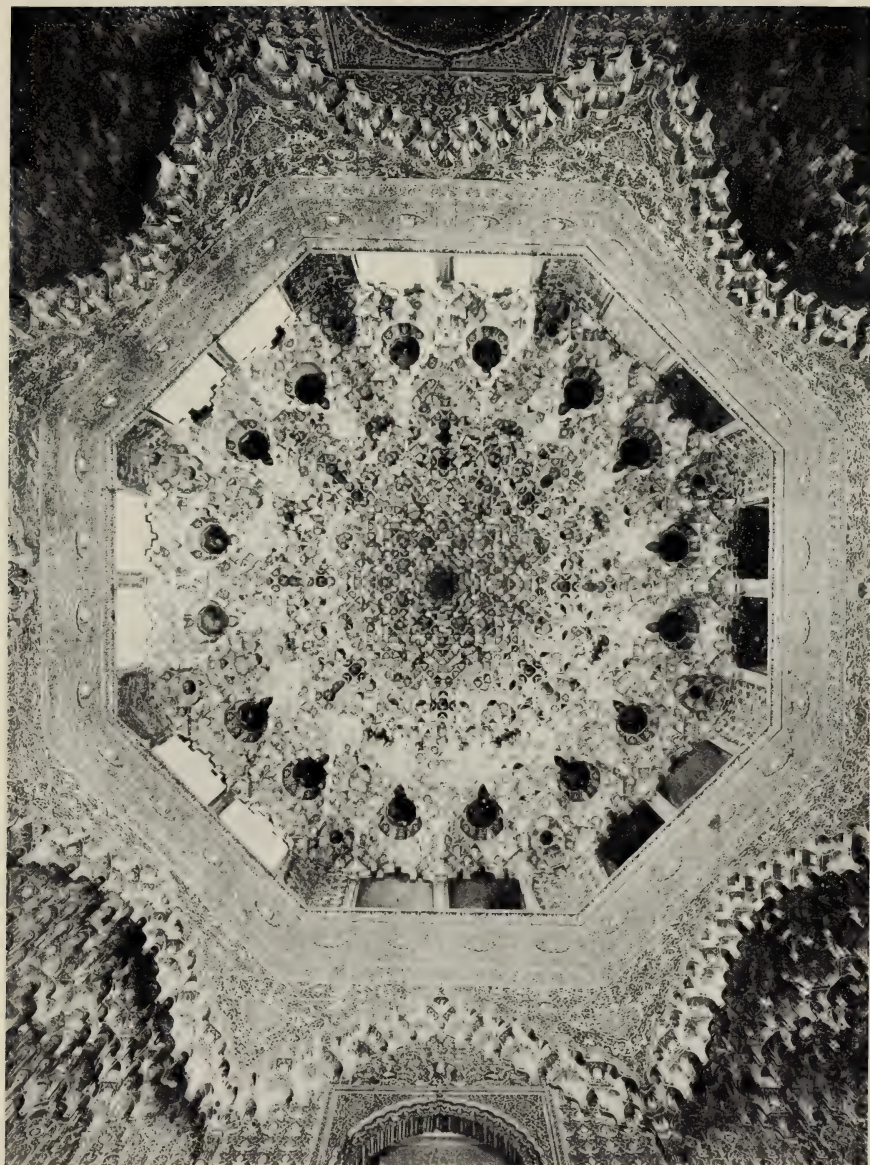




INTERIOR VIEW, TAKEN FROM THE HALL OF THE TWO SISTERS.



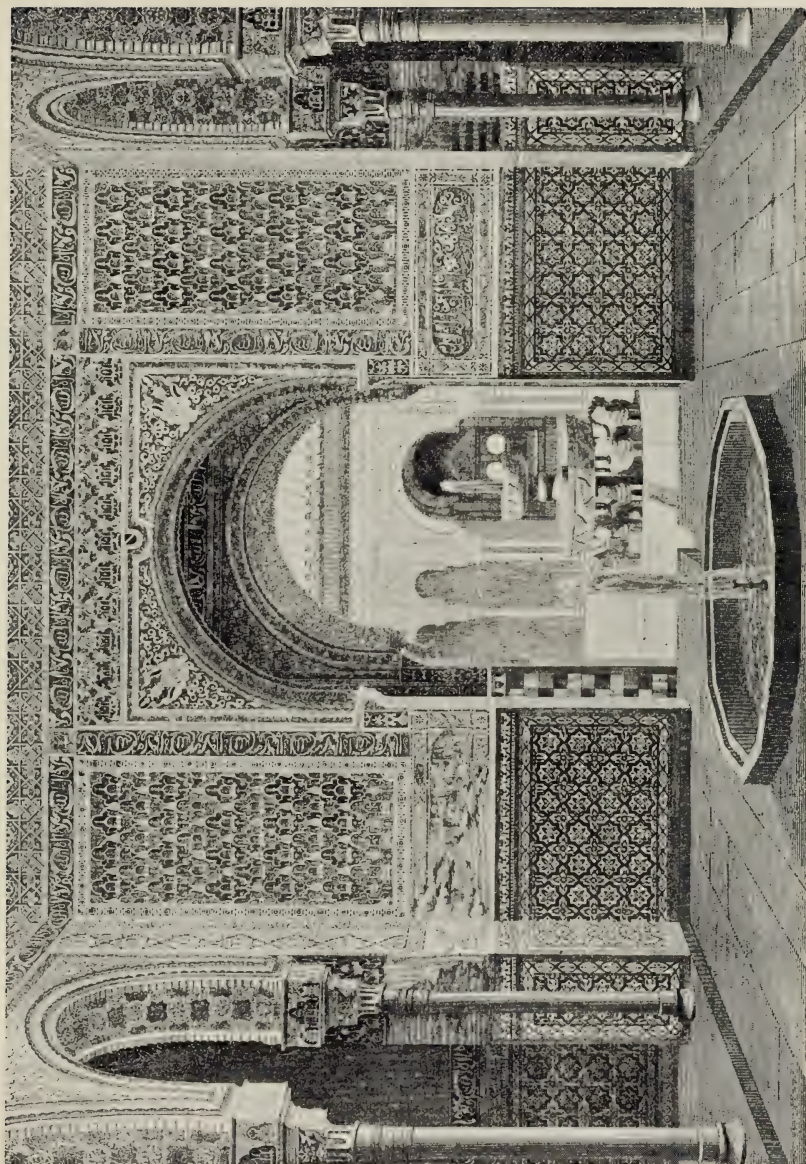




CEILING OF THE HALL OF THE TWO SISTERS.



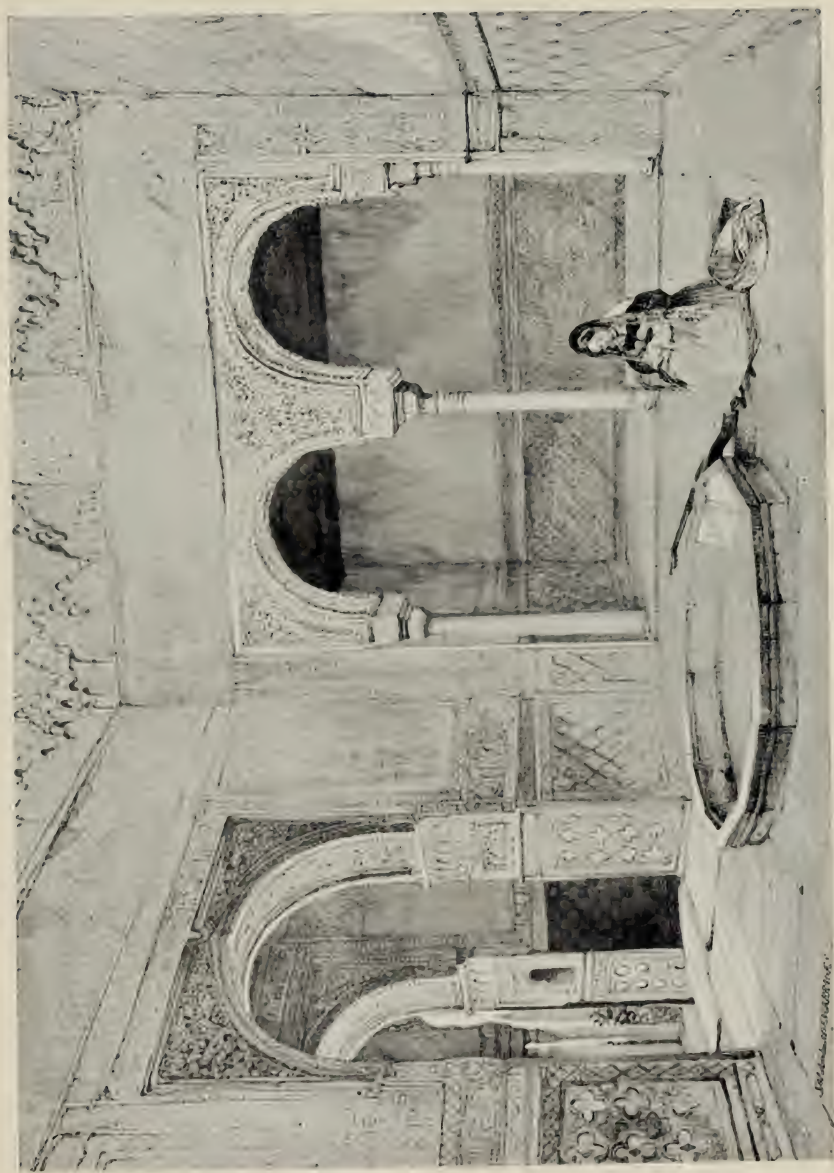




HALL OF THE ABENCERRAGES.

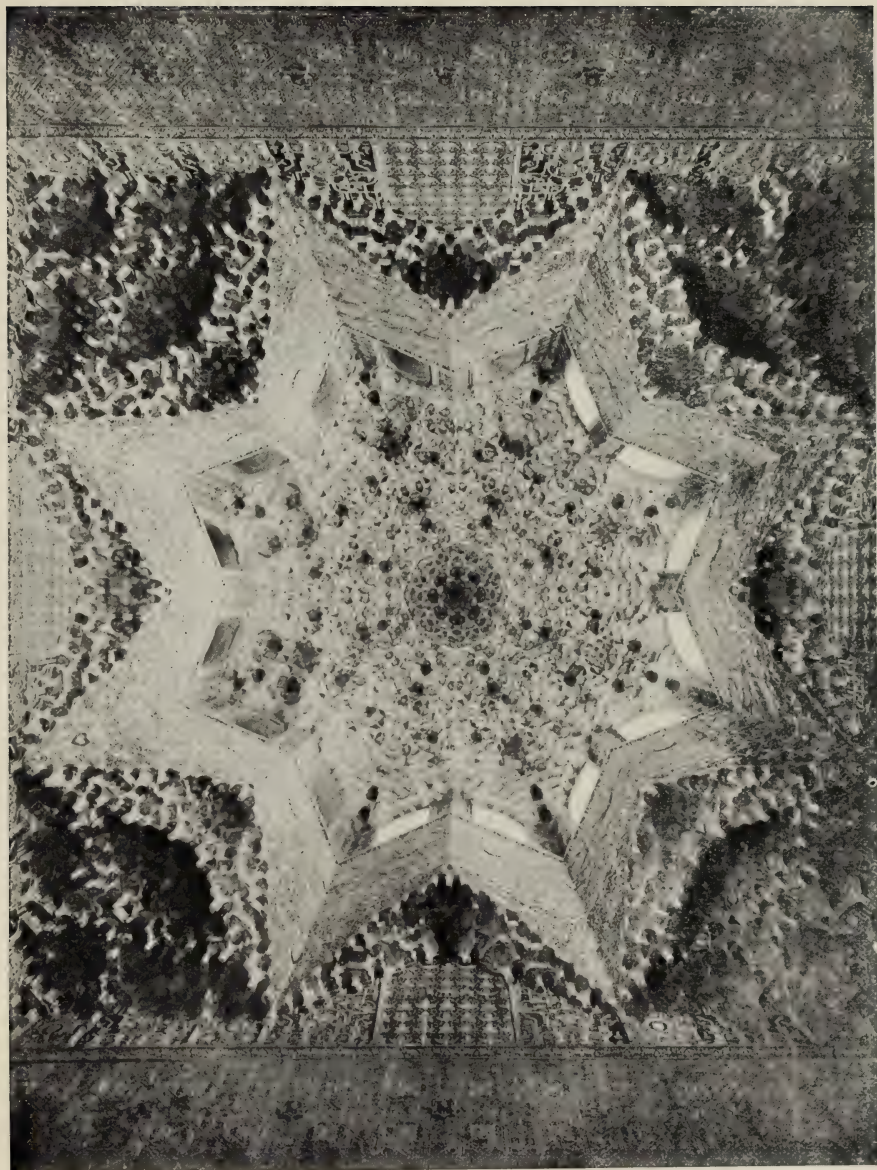






HALL OF THE ABENCERRAGES.

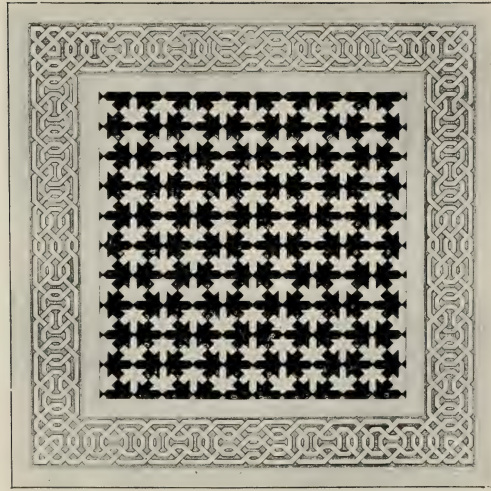




CEILING OF THE HALL OF THE ABENCERRAGES.







MOSAIC, FROM A FRAGMENT IN THE  
ALHAMBRA.



MOSAIC, NORTH SIDE OF THE COURT OF  
THE LIONS.





CHIEF GATE OF THE ALHAMBRA.





PLATE XVII.



No. 18.

Panel in the upper chamber of the House of Sanchez.





PLATE XVIII.



No. 19.

Soffit of great arch at the entrance of the Court of the Fishpond.







PLATE XIX.

No. 20.

Spandril from niche of doorway at the entrance of the Hall of Ambassadors,  
from the Sala de la Barca.





No. 21.

Lintel of a doorway, Court of the Mosque.







No. 22.

# PLATE XXI.



No. 23.

Capital of Columns, Court of the Lions.





No. 24.

# PLATE XXII.



No. 25.

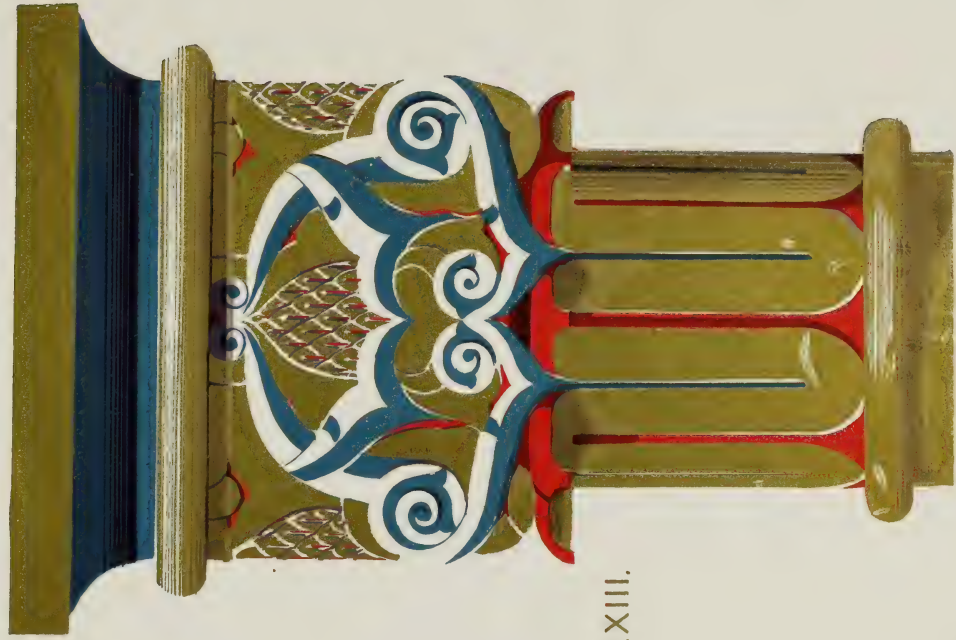






No. 26.

PLATE XXIII.



No. 27





No. 28.



No. 31.



No. 29.



No. 30.



No. 32.



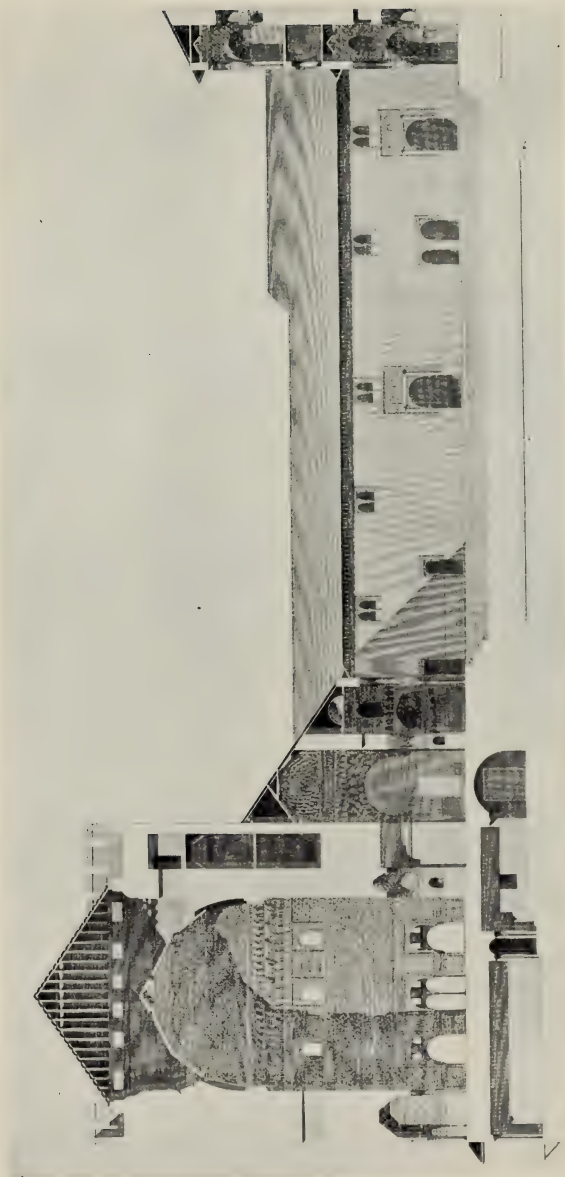
No. 33.

# PLATE XXIV.

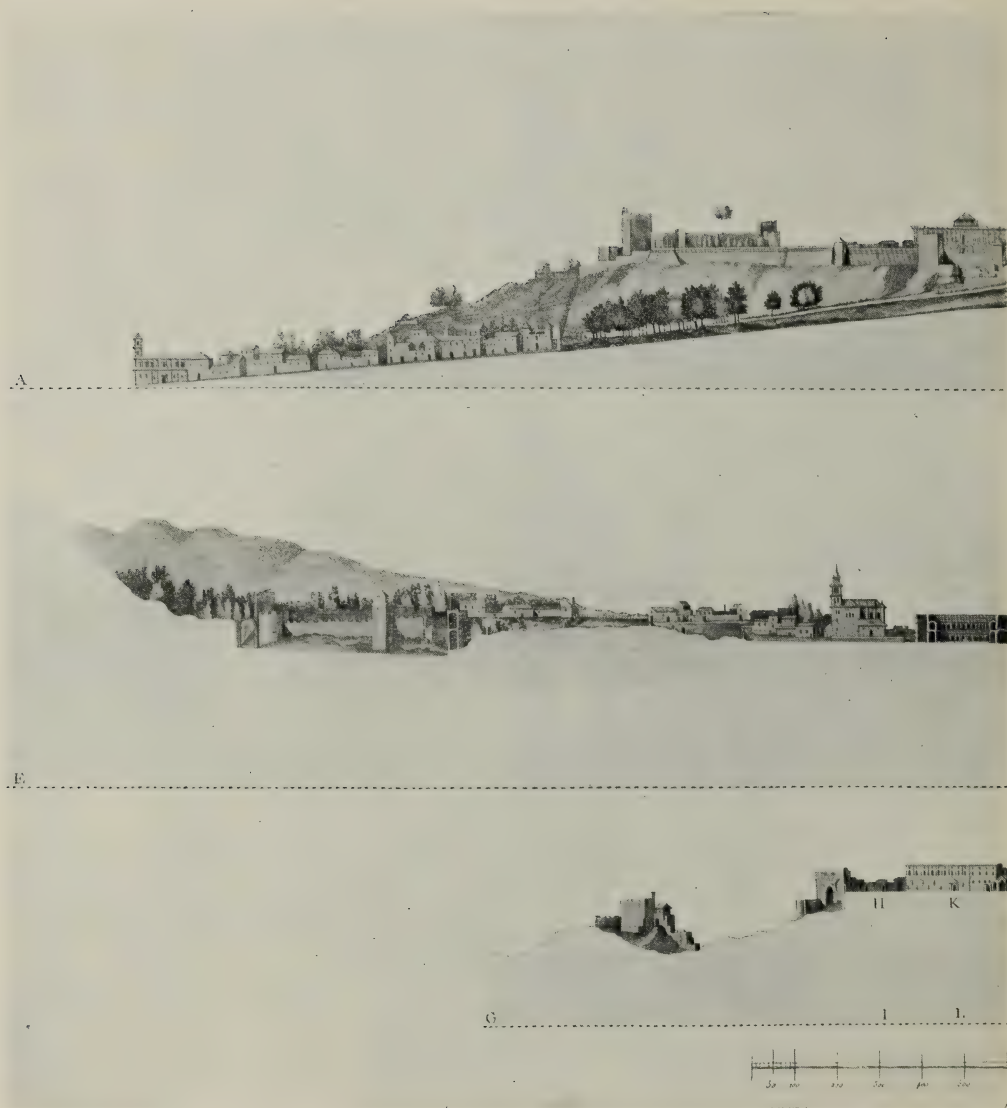
Ornament on the Walls of the windows of "Lindaraja's" Balcony.







TRANSVERSAL SECTION OF THE ALHAMBRA.

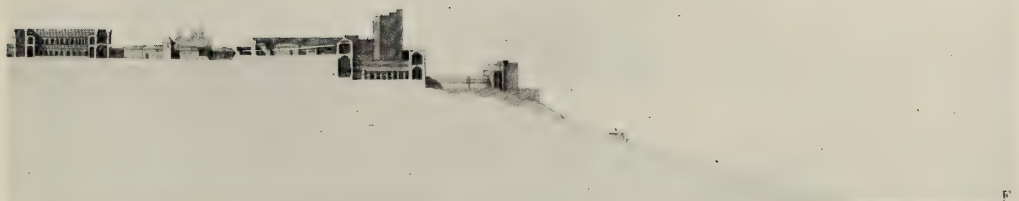


SECTION SHOWING HEIGHTS



B

D



F



K

L

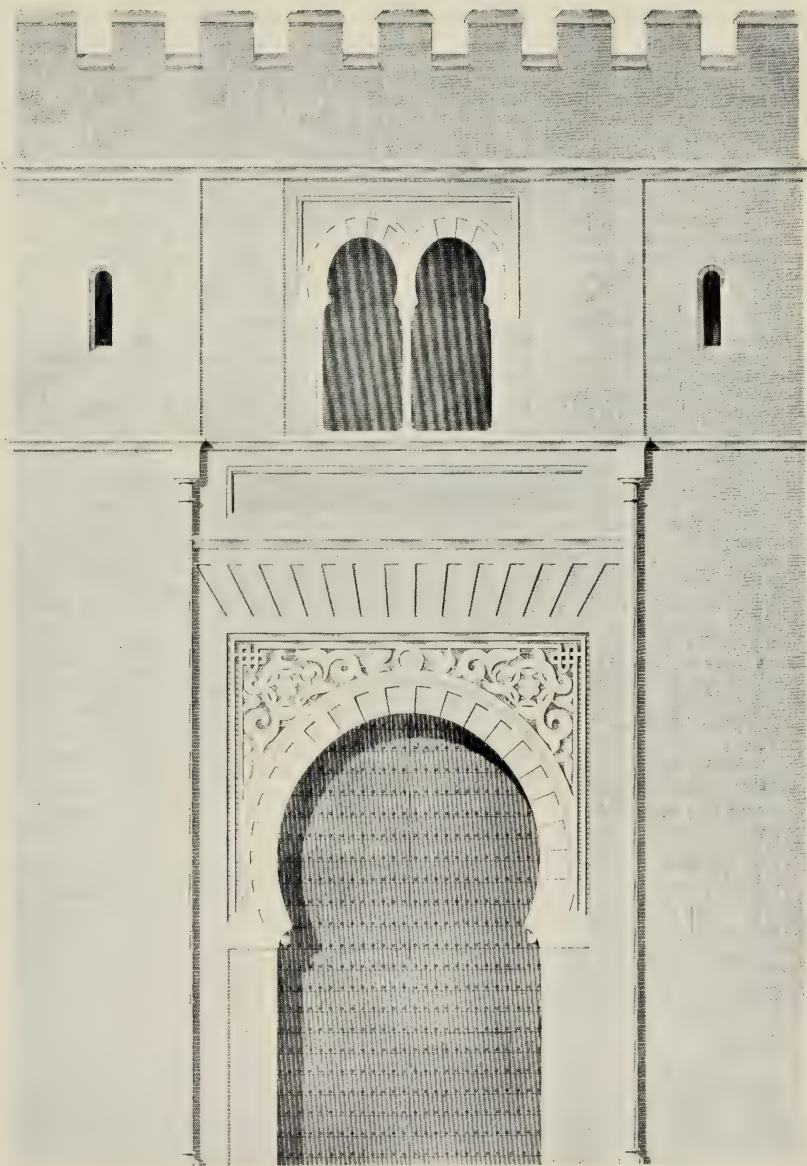
M

400 600 Scale Feet - Castell

OF THE ALHAMBRA.







ELEVATION OF THE "WINE GATE."

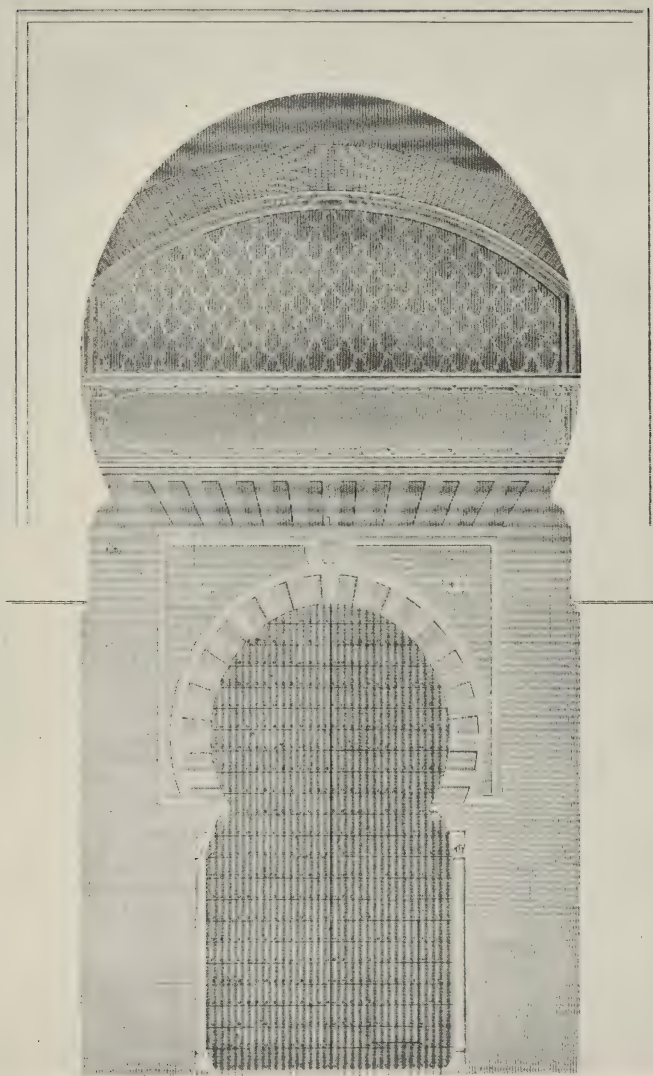




THE GATE OF JUDGMENT.

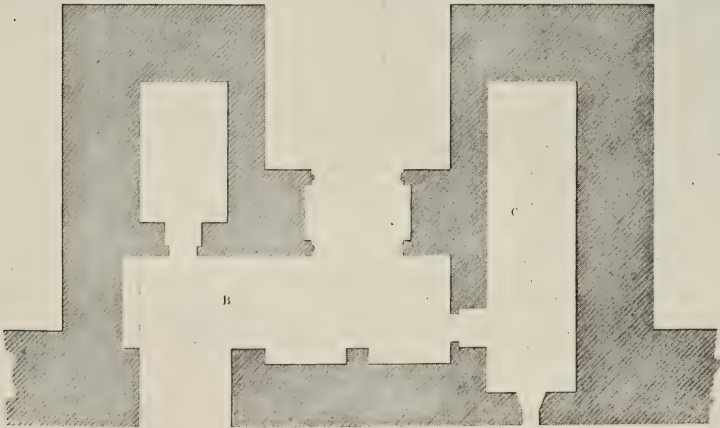
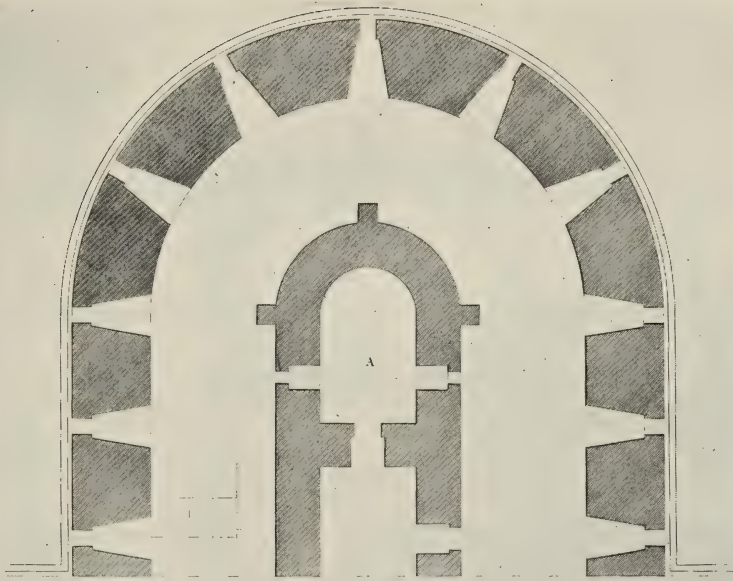






PORCH OF THE GATE OF JUDGMENT.

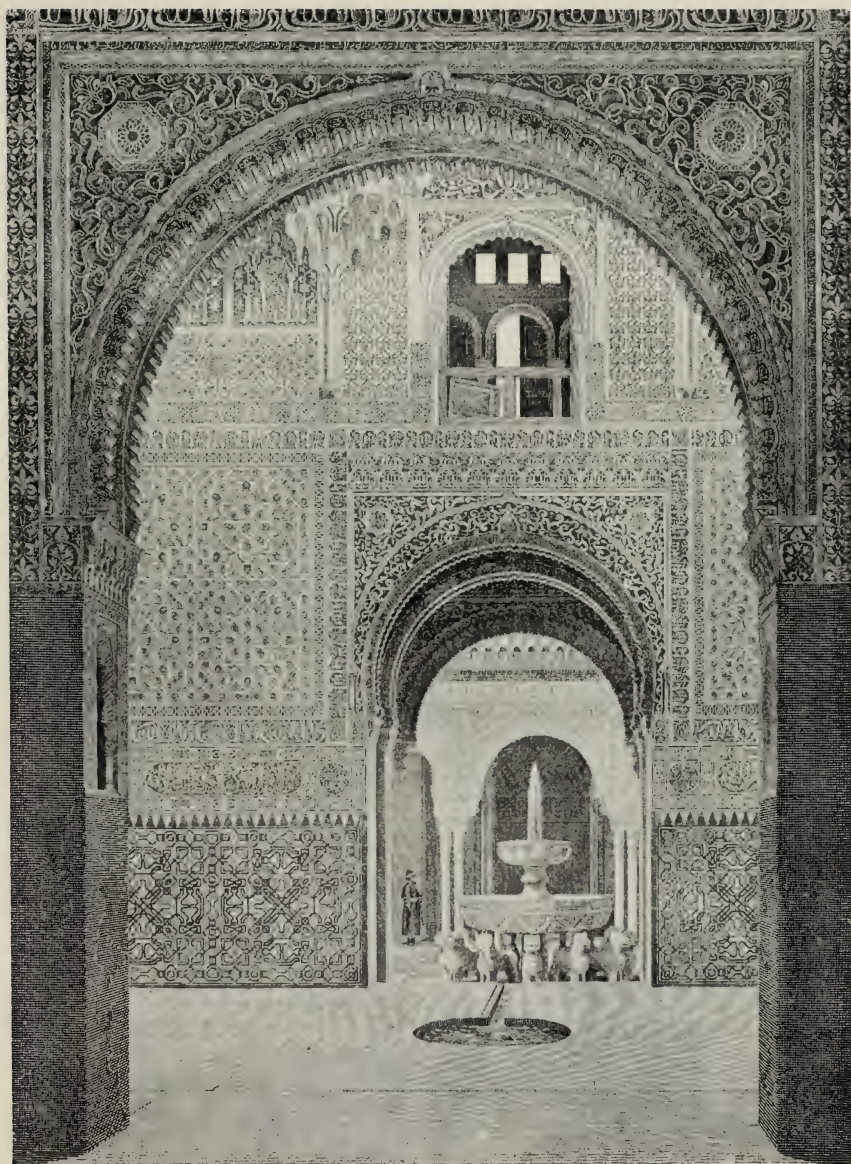




A SECTION OF THE GATE OF JUDGMENT.







INTERIOR PERSPECTIVE OF THE ALHAMBRA.





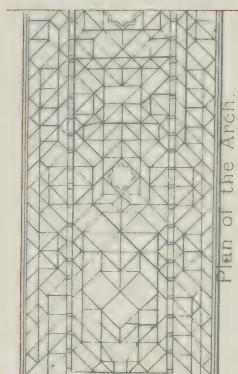
VIEW OF THE ACQUEDUCT, NEAR THE ALHAMBRA.







Details of an Arch,  
Portico of the Court of  
Lions.



Plan of the Arch.



Spandril of  
the opposite  
side of Arch





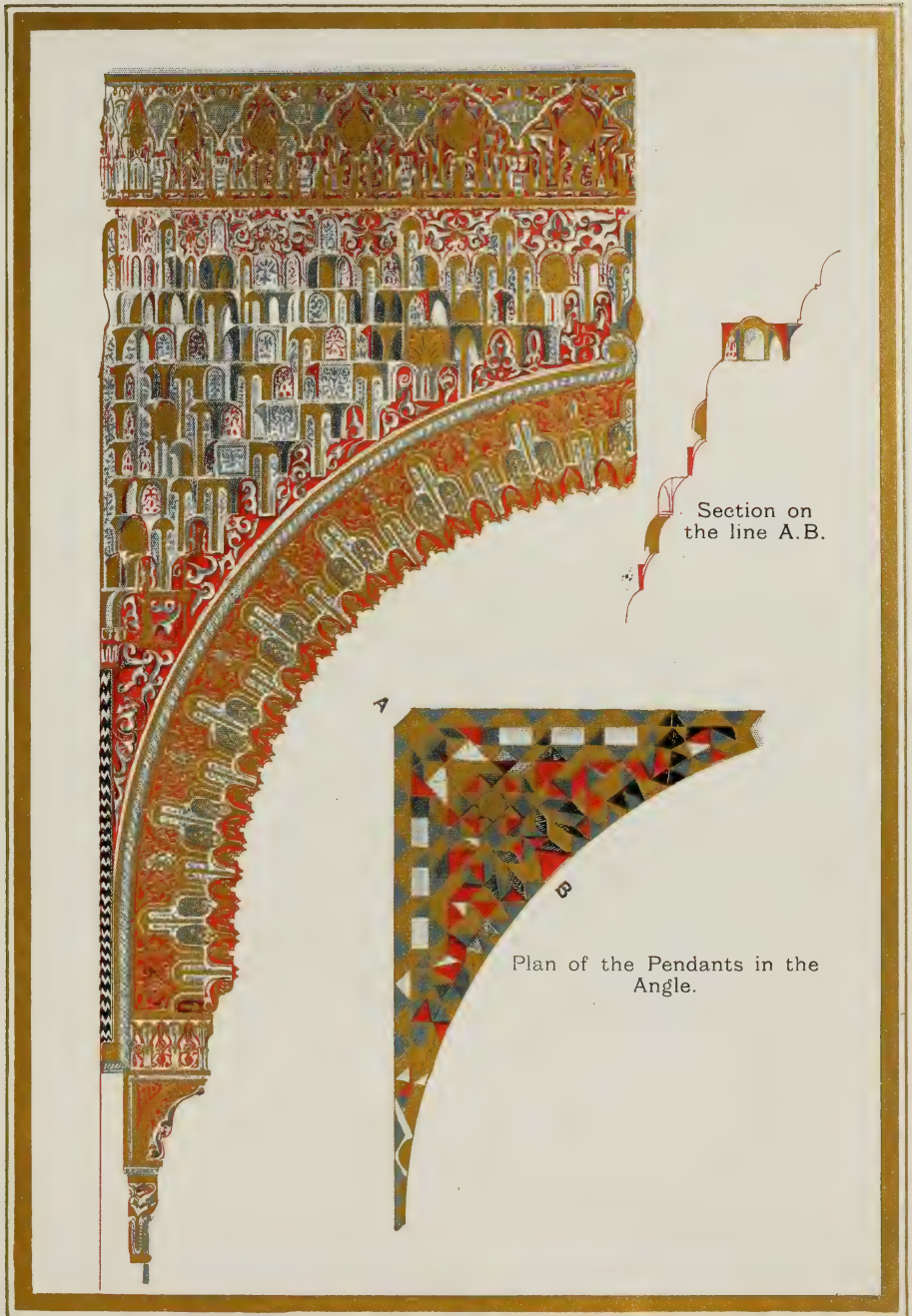


No. 35.

Capitals in the Hall of Two Sisters.



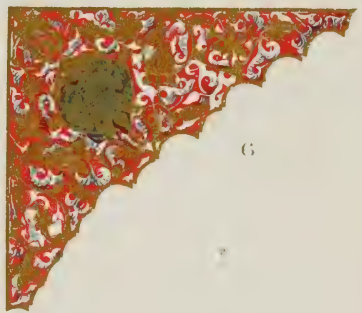
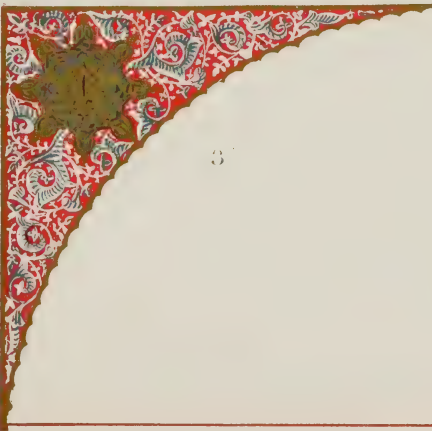




No. 36.

Details of the Great Arches in the Hall of the Bark.



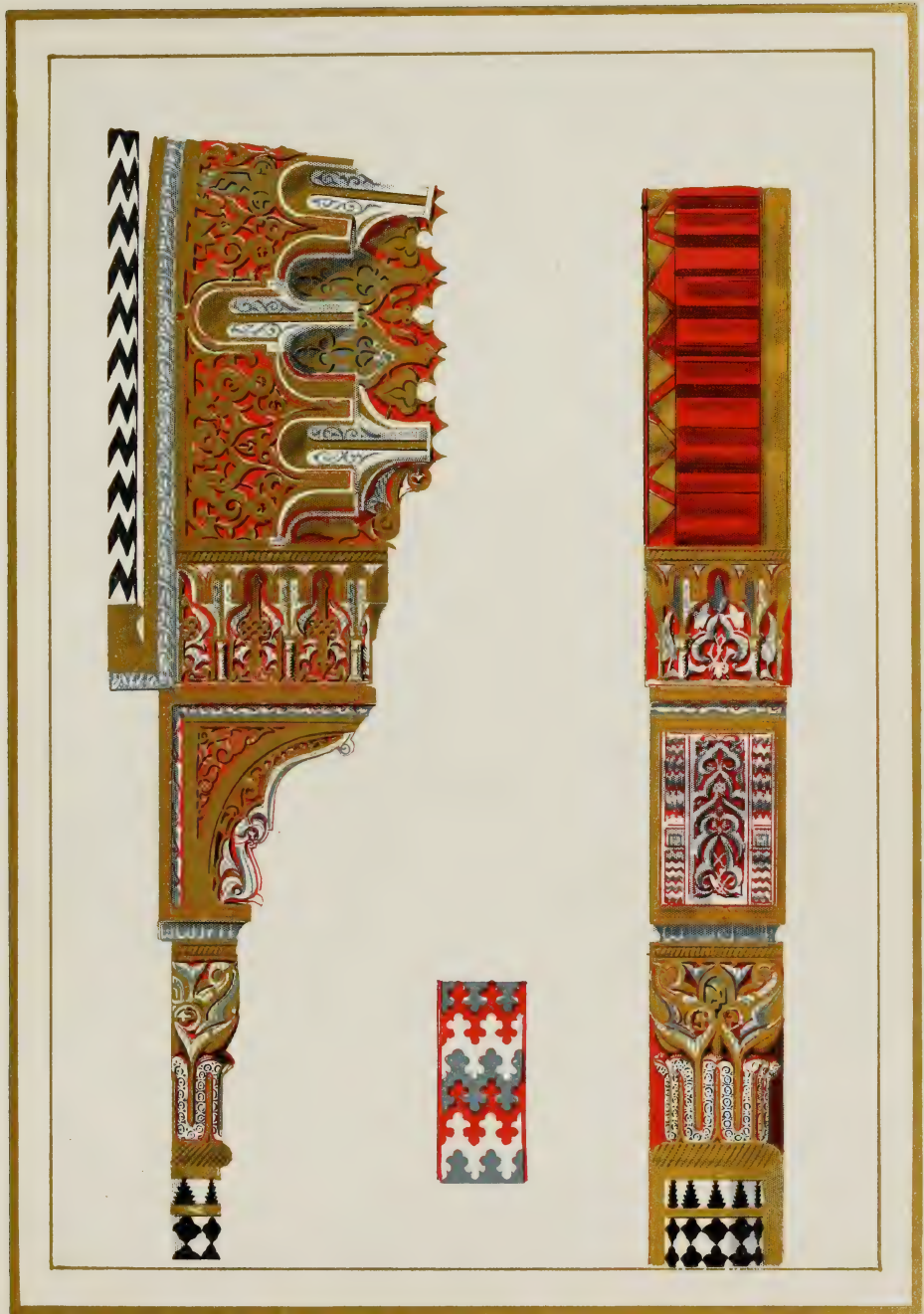


No. 37.

- 4, 5. Arches, Court of The Lions.  
1, 2, 3, 6. Arches, Hall of Justice.





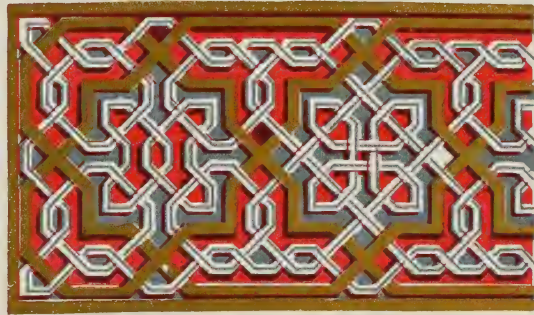


No. 38.

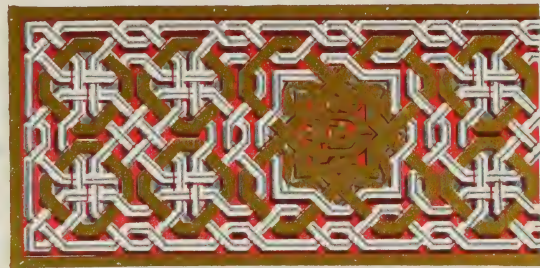
Details of The Great Arches.



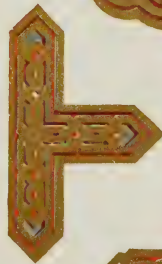
3



2



2



1



3



1



1



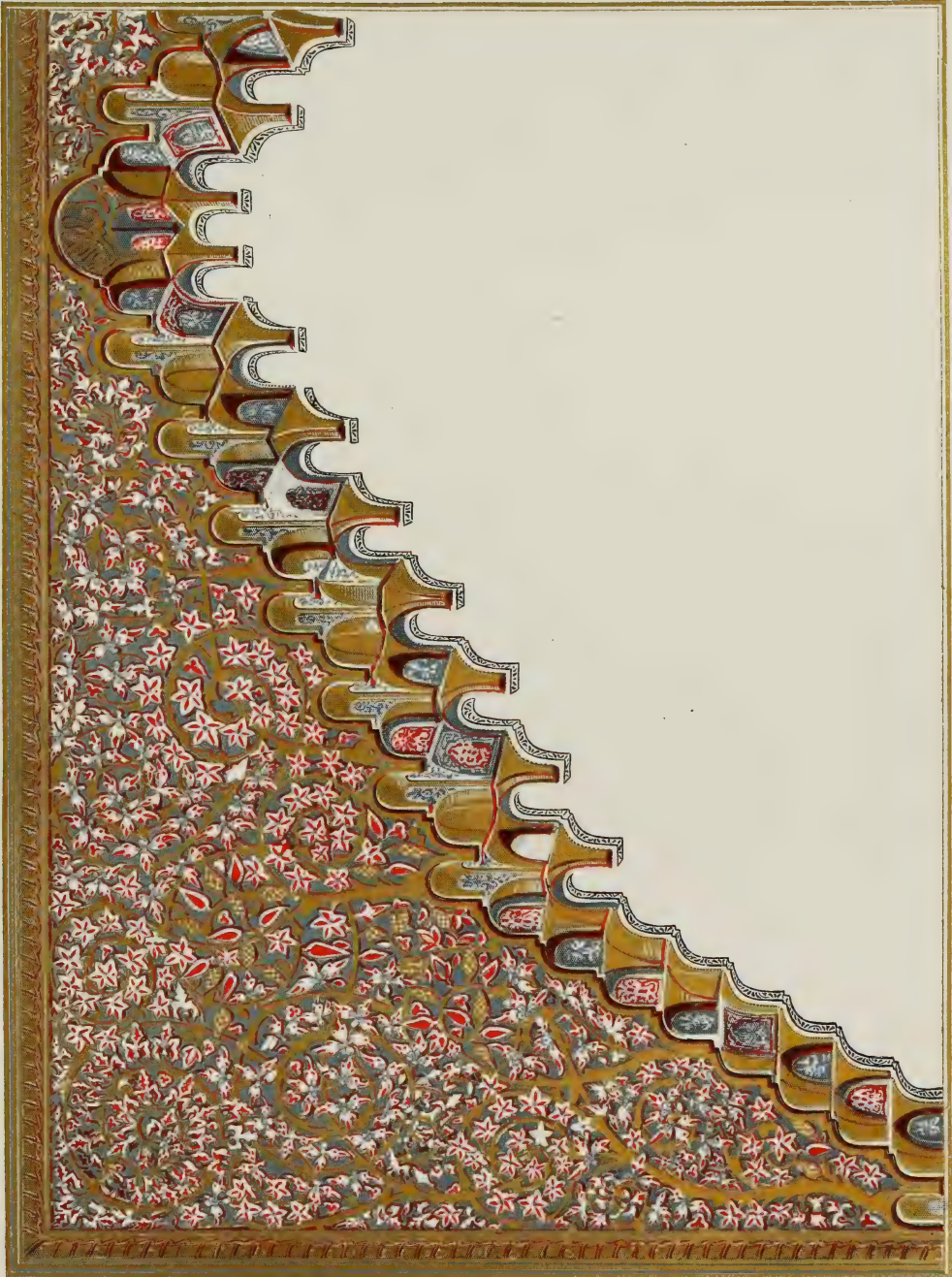
1

No. 39.

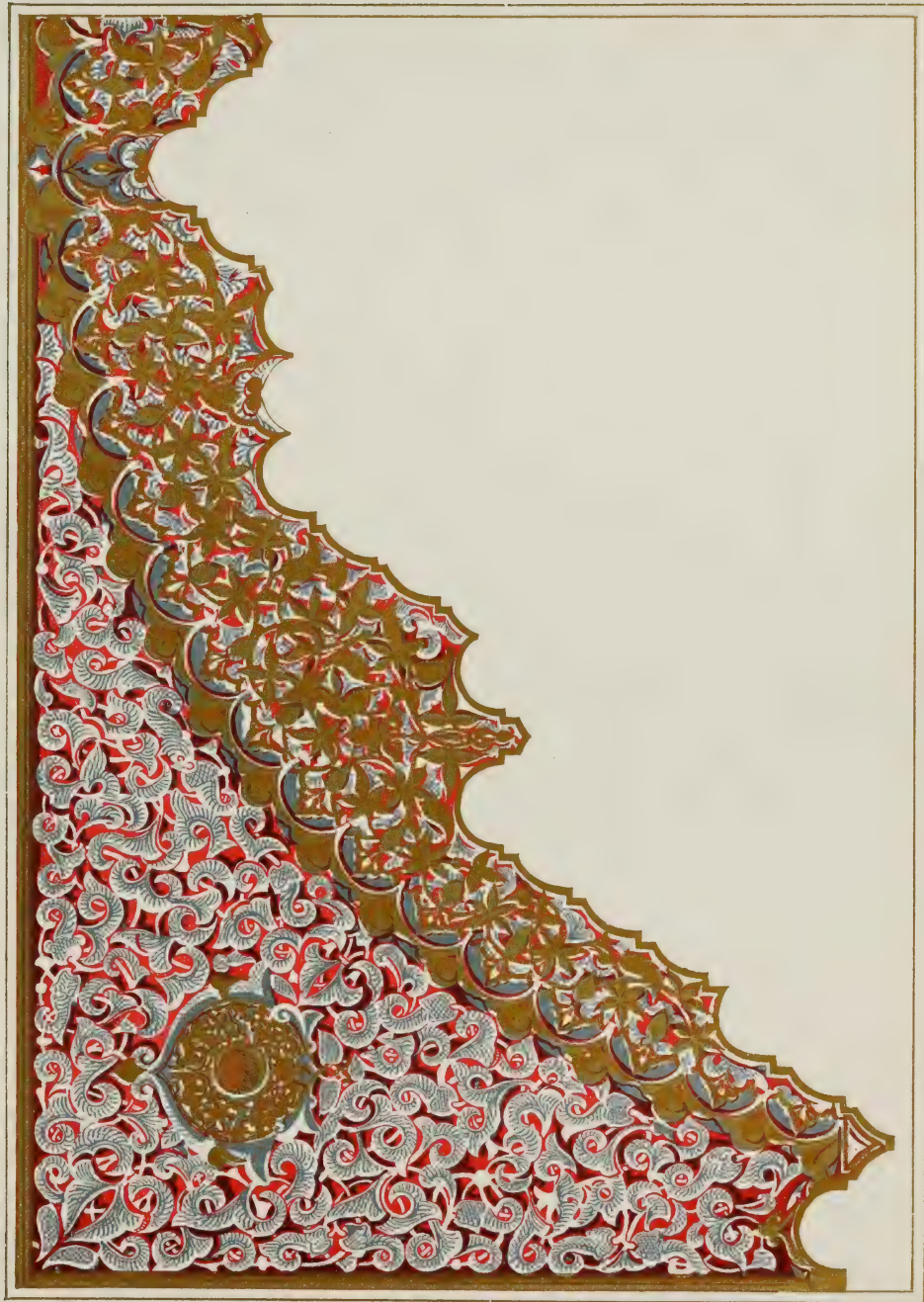
1. Hall of Ambassadors.
2. Court of The Fish Pond.
3. Hall of The Bark.
4. Hall of The Two Sisters.











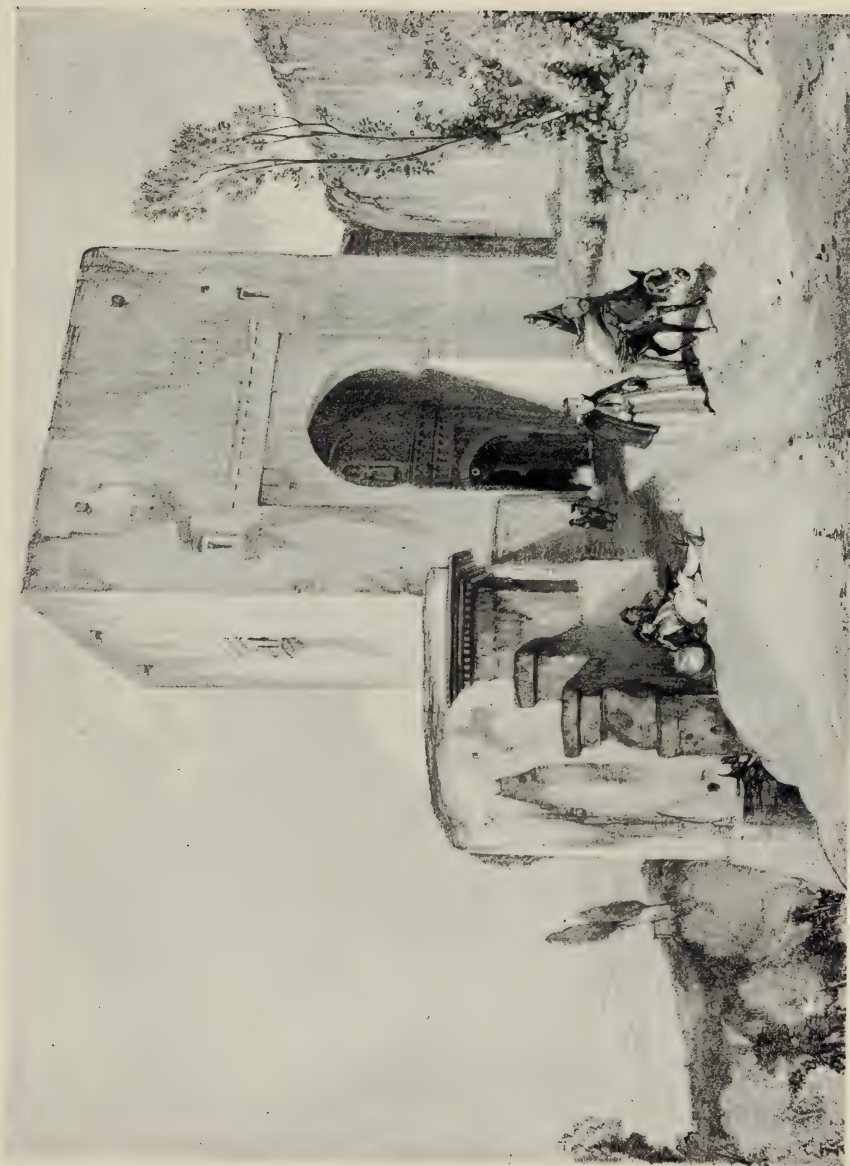






A VIEW OF THE ALHAMBRA FROM THE ALEAYCIN.





GATE OF JUSTICE.





Christians, the reduction of the last stronghold of the Moors became only a question of time. As we know, the surrender of Granada took place within four years after the fall of Loja.

But it is not the history of the Dominion and Expulsion, so much as the description of the Hall of the Abencerrages, that demands attention at present.

After the glories of the *Sala de las Dos Hermanas*, the Hall of the Abencerrages, elegant as it is, pales somewhat in interest. There are but few inscriptions here. It has been repeatedly "restored," and much of the ornament which decorates the walls seems to have been transferred from the Hall of The Two Sisters. The arches, however, appear in their original state, and are most beautiful in general form, as in their surface decoration. The manner in which the arch-form gradually grows out from the shaft of the column is exquisite. In the centre of the Hall is the famous "Fountain," with the waters of which the blood of the Abencerrage chieftains is said to have mingled.

The beautiful wooden doors to the Hall of the Abencerrages existed in their places, and in perfect condition till the summer of 1837, when they were removed and sawn in halves by the then resident Governor of the Alhambra for the purpose of stopping a gap in another part of the Palace; and, as they proved too large for the openings to which they were applied, the superfluous parts were broken up for firewood!

The doors are of white wood, with similar mouldings and ornaments on either side; the decorations were originally in colour, traces of which may still be discovered. The folding doors are hung on pivots, which are let into the socket of a marble slab below, and above into the soffit of a beam which crosses the colonnade of the Court of the Lions. This method of hanging the doors is precisely similar to that adopted in

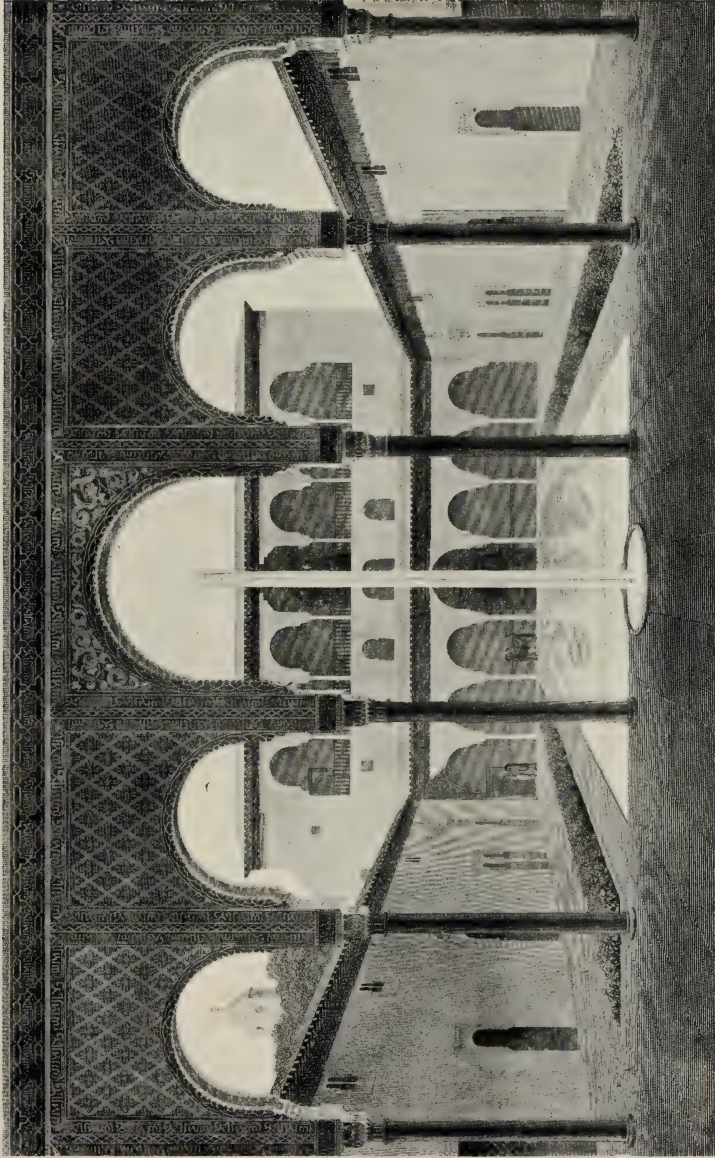
ancient temples, and is still practised throughout the East. The manner in which the bolt secures, at the same time, both flaps of the larger doors and the wicket, is full of ingenuity.

Don Rafaél Contreras caused these doors, or what remained of them, to be replaced in the position for which they were originally intended. He found the fragments amid the lumber of the palace! His own words are: “*Nous l'avons restaurée en 1856, l'ayant trouvé brisée en quatre morceaux, abandonnée dans les magasins du palais*”—They were found, broken into four pieces, in the lumber rooms of the palace.

#### PATIO DE LA ALBERCA—THE COURT OF THE FISH-POND.

This Court was called in former times *Patio de los Arrayanes*—the Court of the Myrtles—by reason of its beautiful flowering shrubs which gem either side of the Fishpond; trim myrtle hedges, and orange trees rising beside the water.

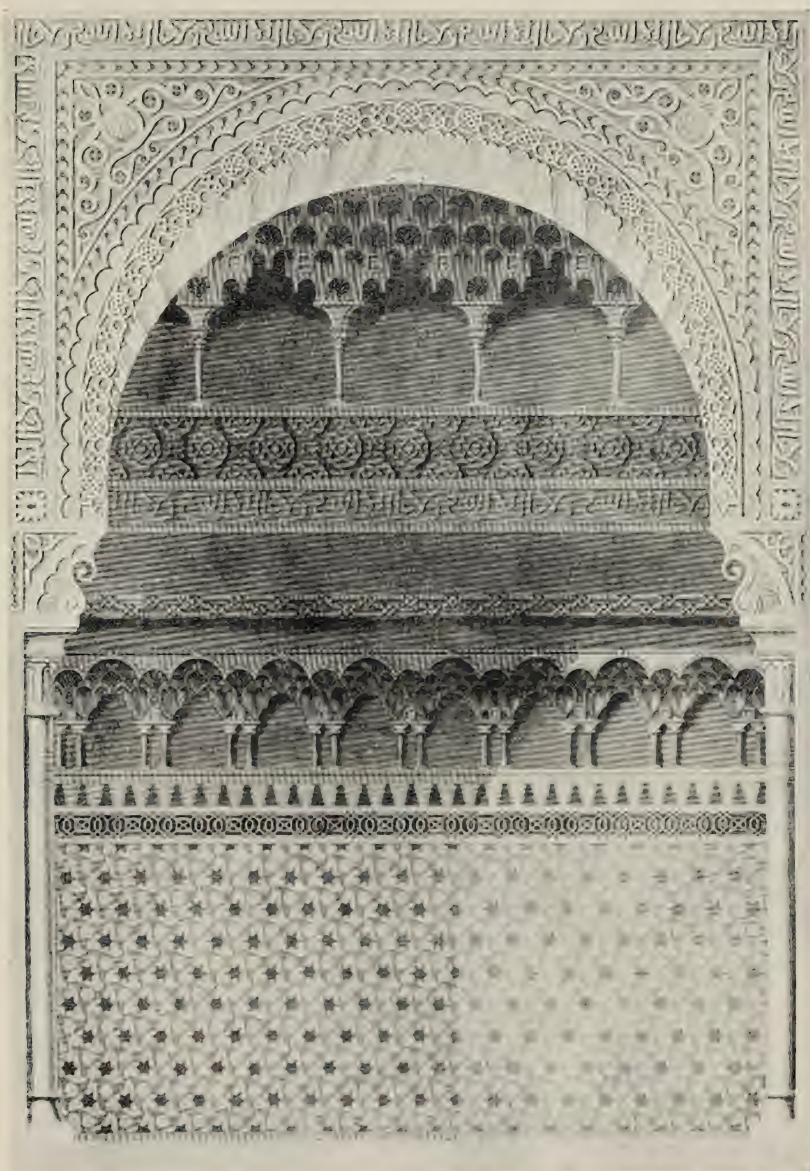
To enter the Court of the Fish-pond is to be straightway translated to the palace of Haroun-al-raschid: Granada changes to Damascus. The Moorish arches, springing from slender palm-tree shafts, are of bewildering beauty; the walls, no longer forbidding blocks of stone, but pierced trellises, that turn sunlight and moonlight into patterns resembling so much Venetian filigree. “Surely they are needle-work turned to stone,” says a traveller of long ago; “or some great Sultán has built them with panels cut from caskets of Indian ivory, though the piecing be not seen. The myrtles grow green and glossy round the great marble tank, 150 feet long, which flows with mellow water, in which burnished fish—some apparently red-hot, others of molten silver—steer, flirt, skim, and splash. Never stop to think that the dry, whity-brown, tubular-tiled, sloping roofs



NORTH SIDE OF THE COURT OF THE FISH-POND.

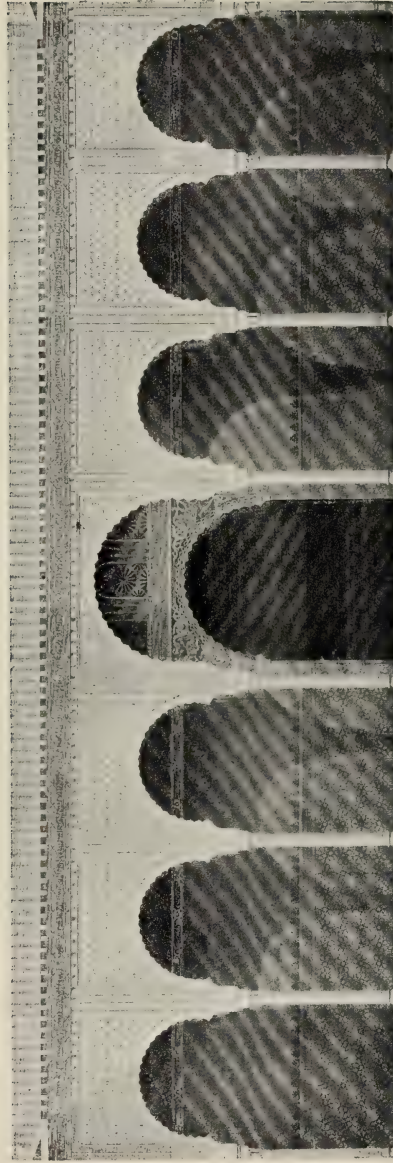






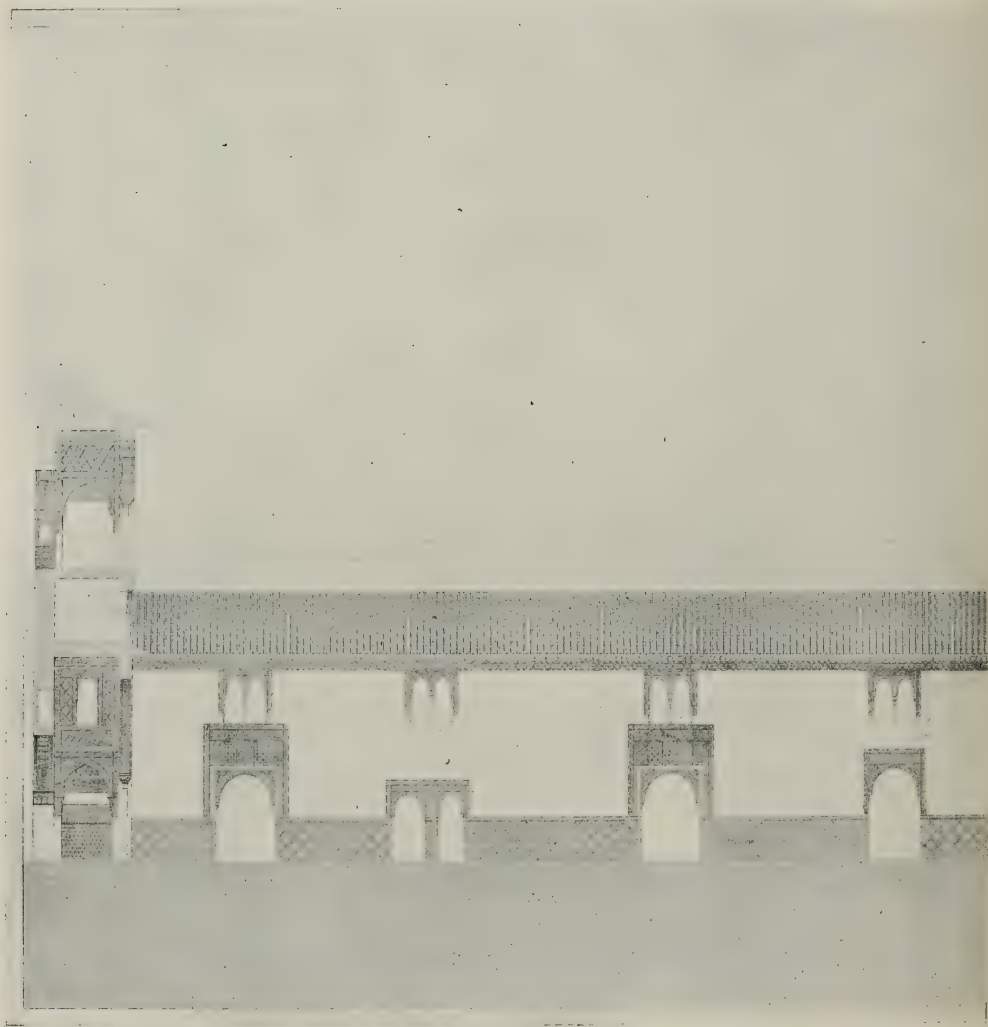
ELEVATION OF AN ALCOVE IN THE COURT OF THE FISH-POND.





ELEVATION OF THE ARCADE ON THE NORTH SIDE OF THE COURT OF THE FISH-POND.



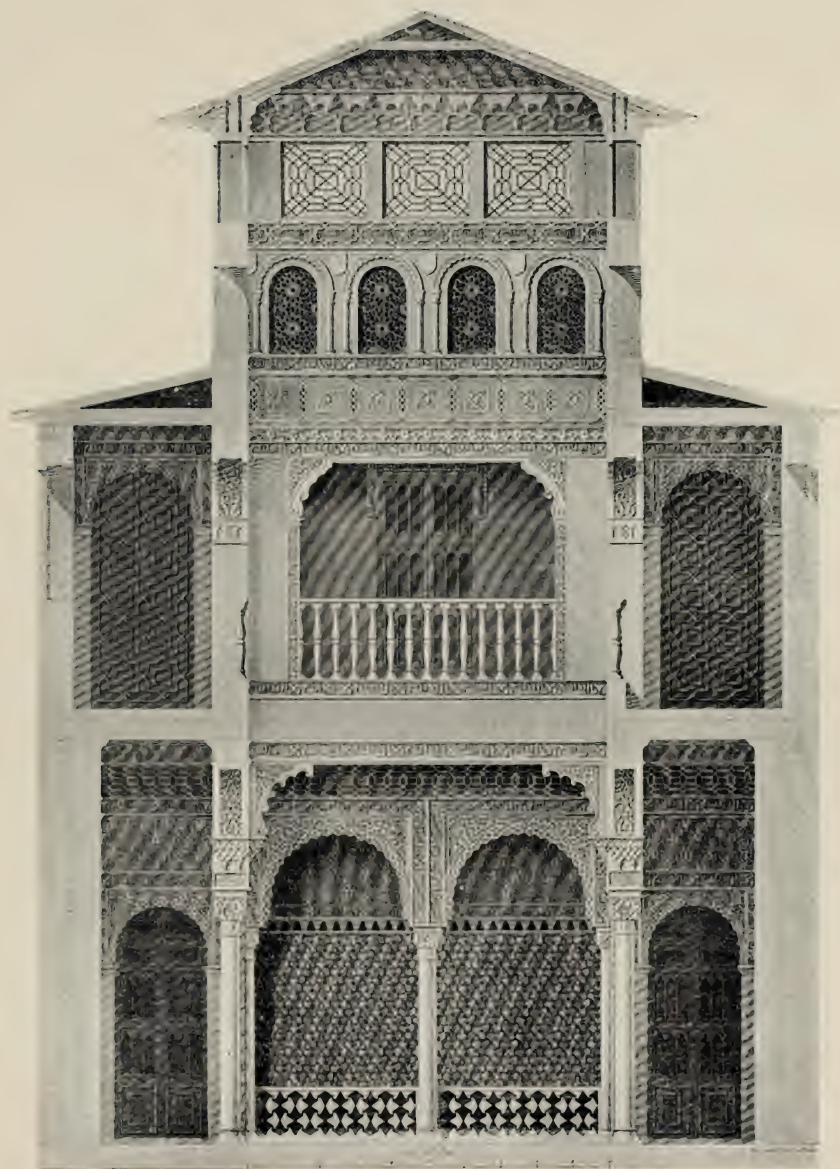


SECTION THROUGH PART OF THE COURT OF THE FISH-POND



AND THE HALL OF THE AMBASSADORS.





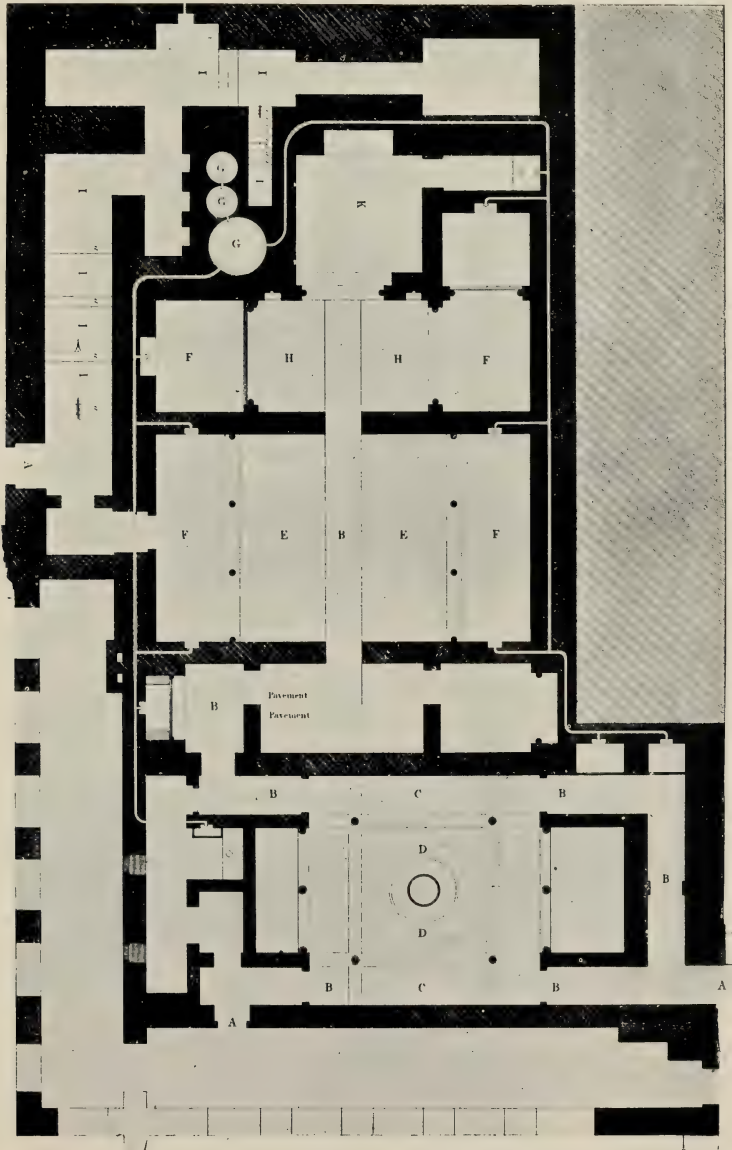
THE BATHS, HALL OF REPOSE.





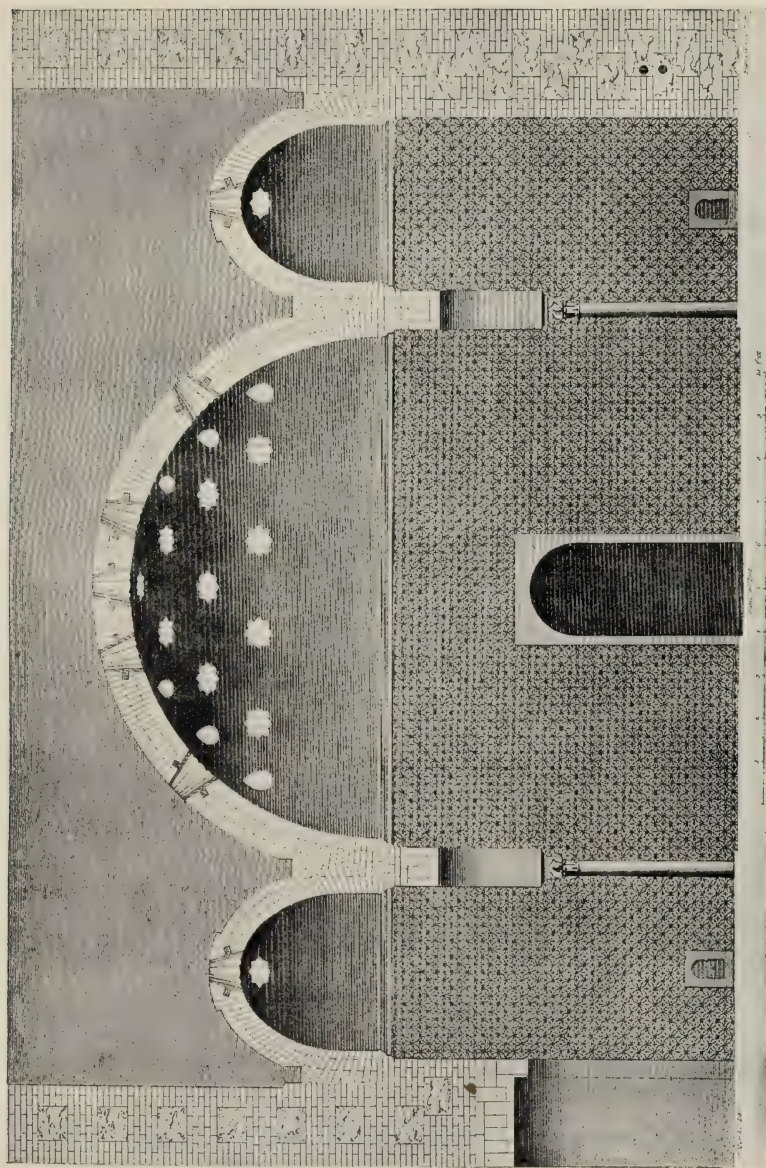
EXPLANATION OF THE LETTERS OF REFERENCE IN THIS PLATE.

- A A A. Entrances to the quarter of the Palace containing the baths.  
 B B B B B. Passages communicating with the different apartments and baths.  
 C C. Apartments, looking into.  
 D D. A Court with a fountain in its centre.  
 E E. Baths and dressing-rooms.  
 F F F. Warm baths.  
 G G G. The place where the water was heated. The copper vessels anciently employed for this purpose were sold many years ago by the then Governor of the Alhambra for the sum of 14,000 reals, about £350 sterling. From these coppers, the warm water was conducted between the walls to the different baths by means of pipes communicating with them, and which are distinctly shown by the white line.  
 I I I I I. Other baths and apartments. The lines a a a a a a a a a a designate steps by which the bathers descended into the water.  
 K. The great Hall of the Baths.



GROUND PLAN OF THE BATHS IN THE ALHAMBRA.

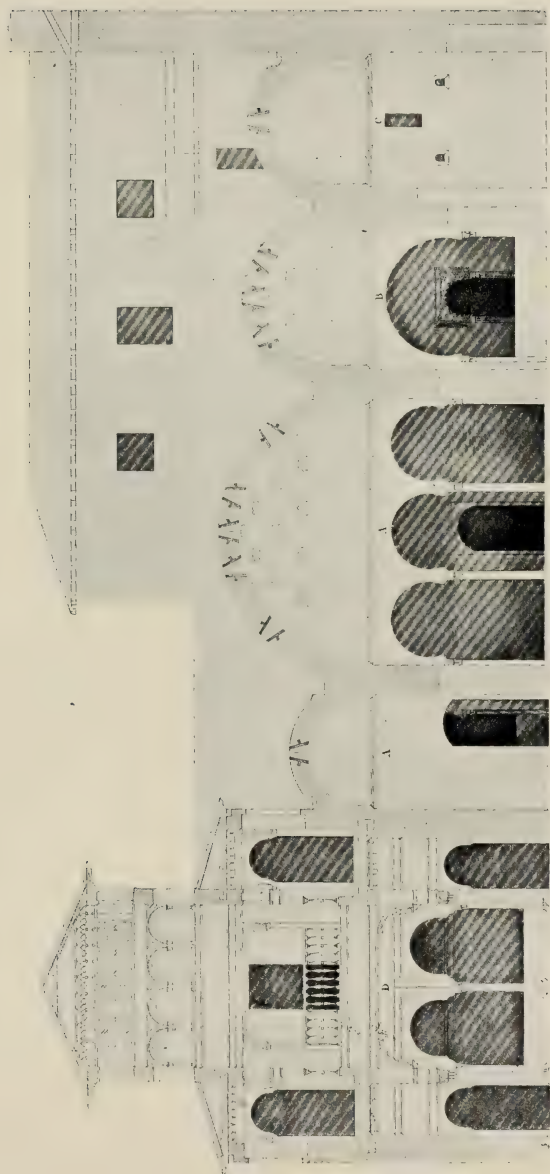




SECTION OF THE HALL OF THE BATHS.







A SECTION OF THE BATHS IN THE ALHAMBRA.

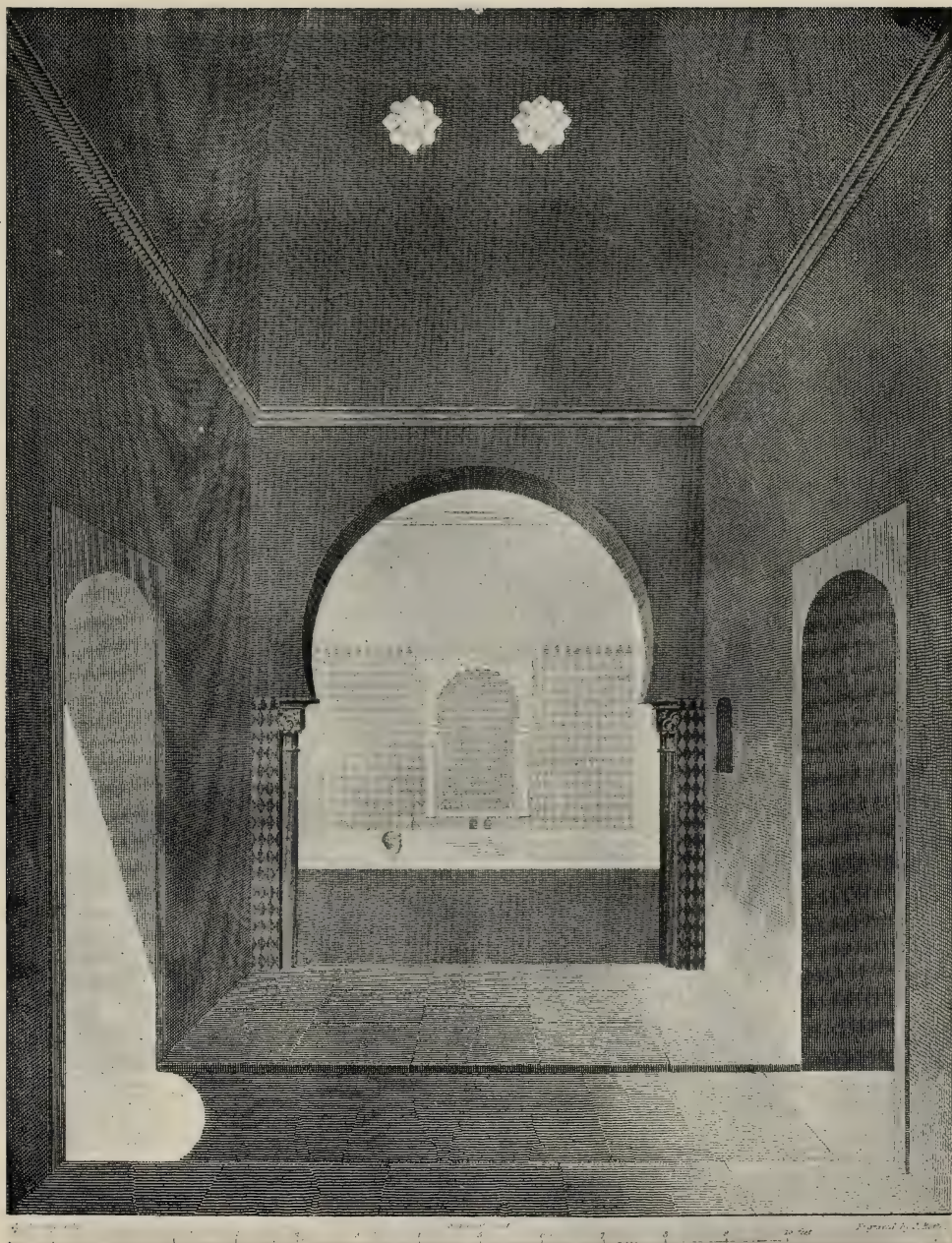




THE SULTÁNA'S BATH.



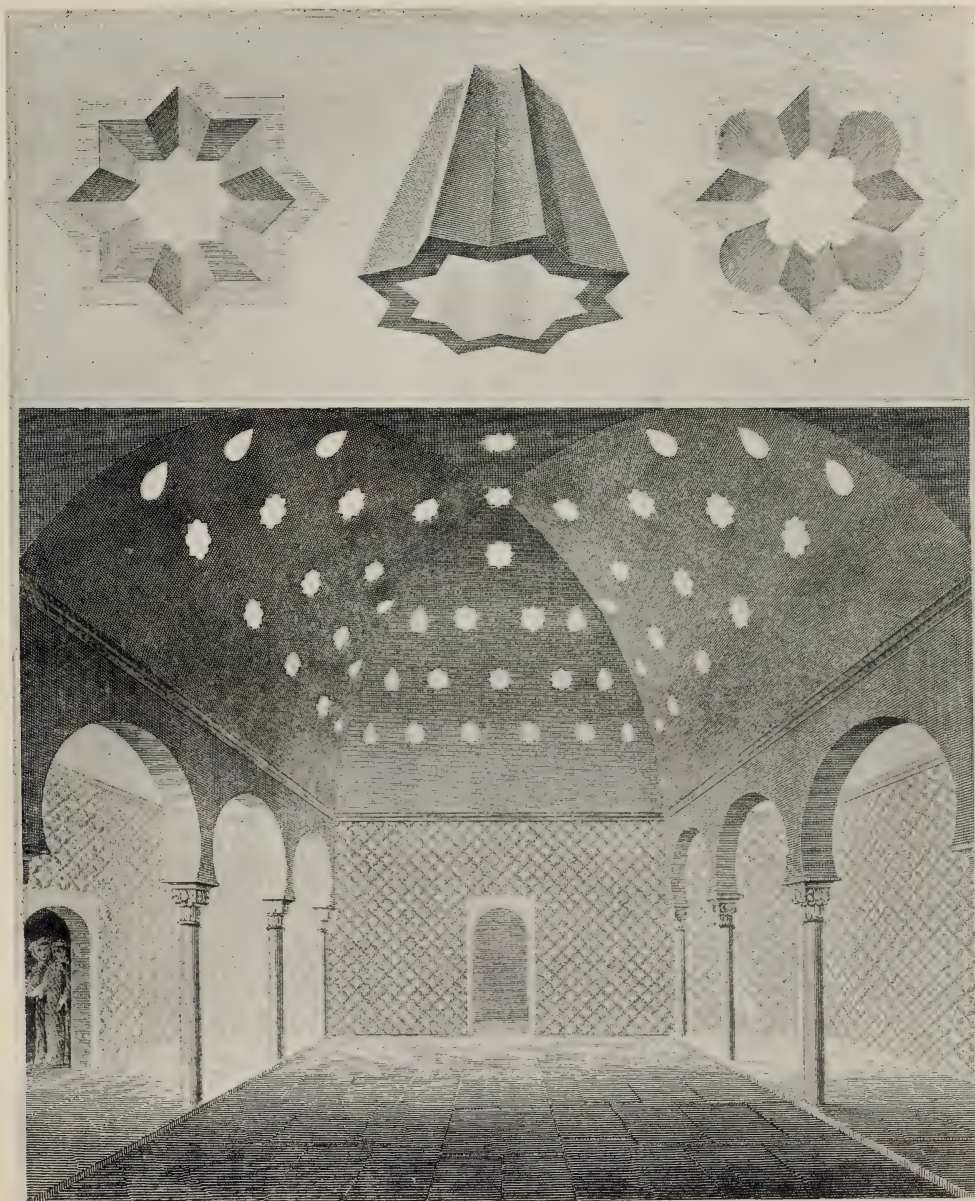




THE SULTÁN'S BATH.



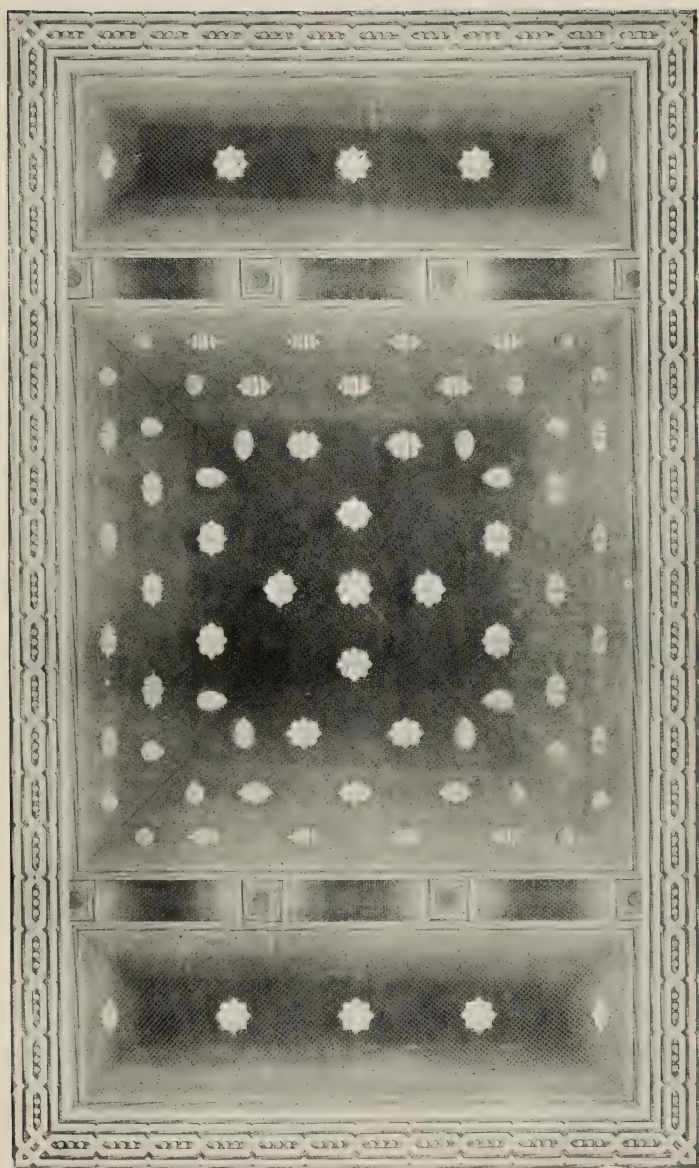




THE HALL OF THE BATHS.

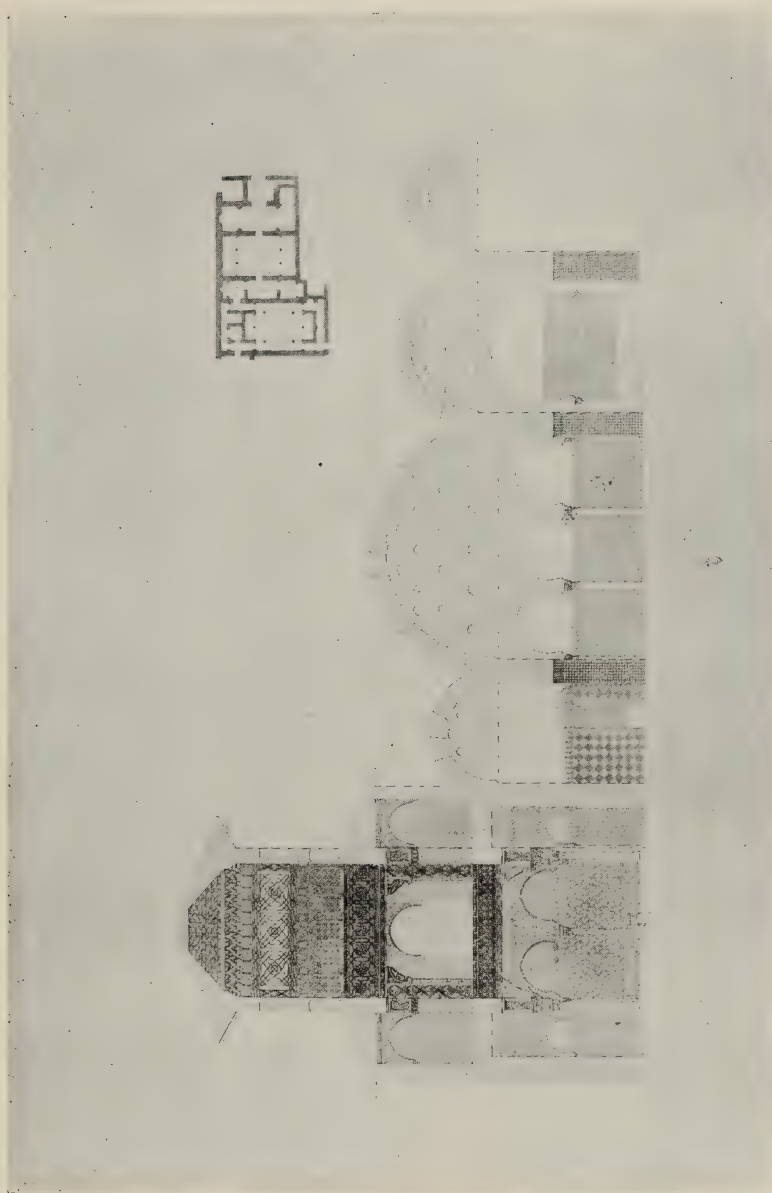






CEILING OF THE HALL OF THE BATHS.

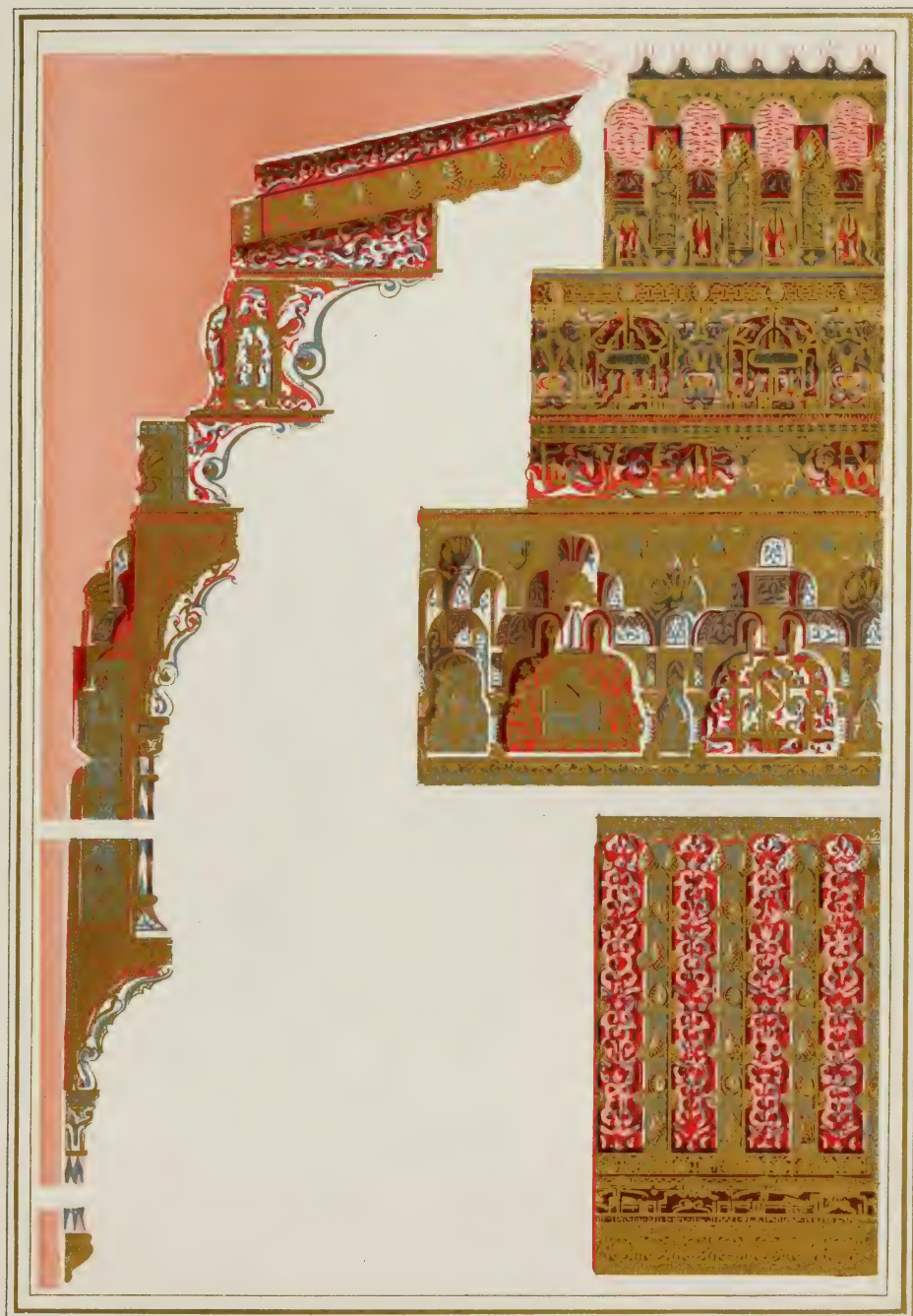




LONGITUDINAL SECTION THROUGH THE BATHS.



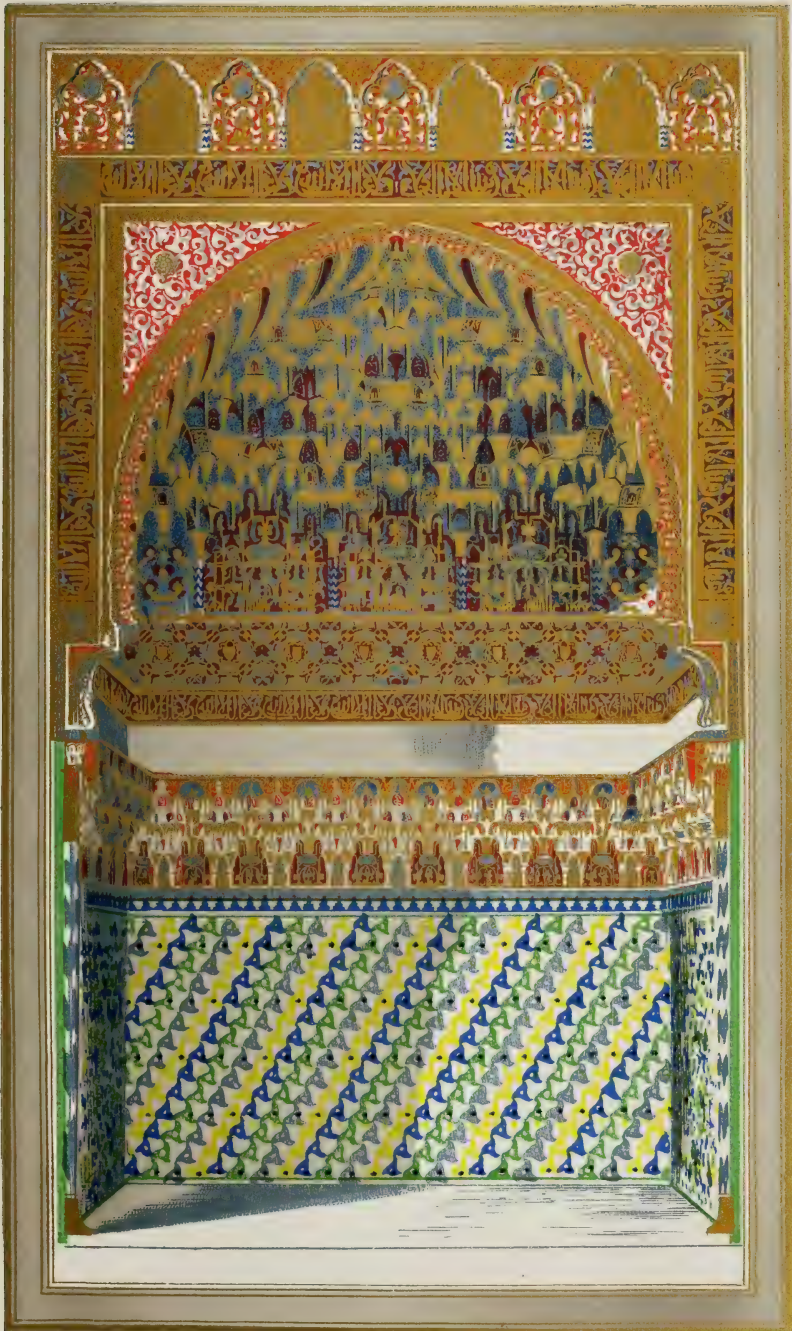




No. 42.

Cornice to the roof, Court of The Mosque.





No. 43.

Divan, Court of The Fish Pond.







No. 44.

Actual state of the Colours.





No. 45.

Windows in the Alcove, Hall of The Two Sisters.



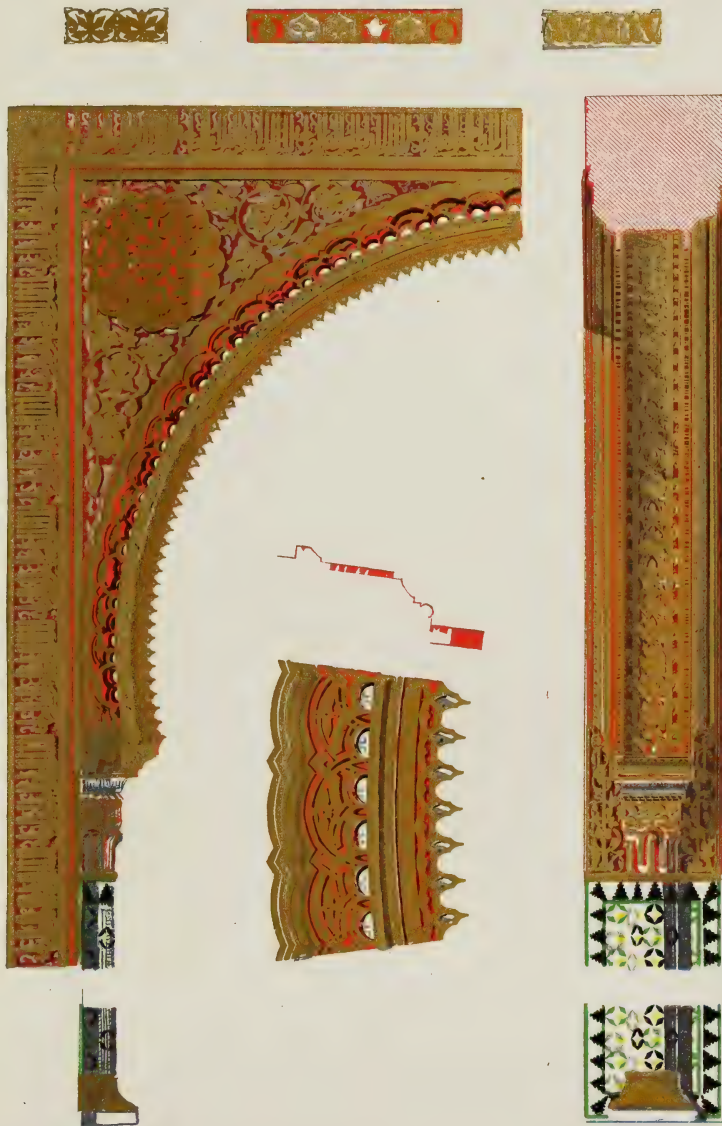




No. 46.

The Vase.





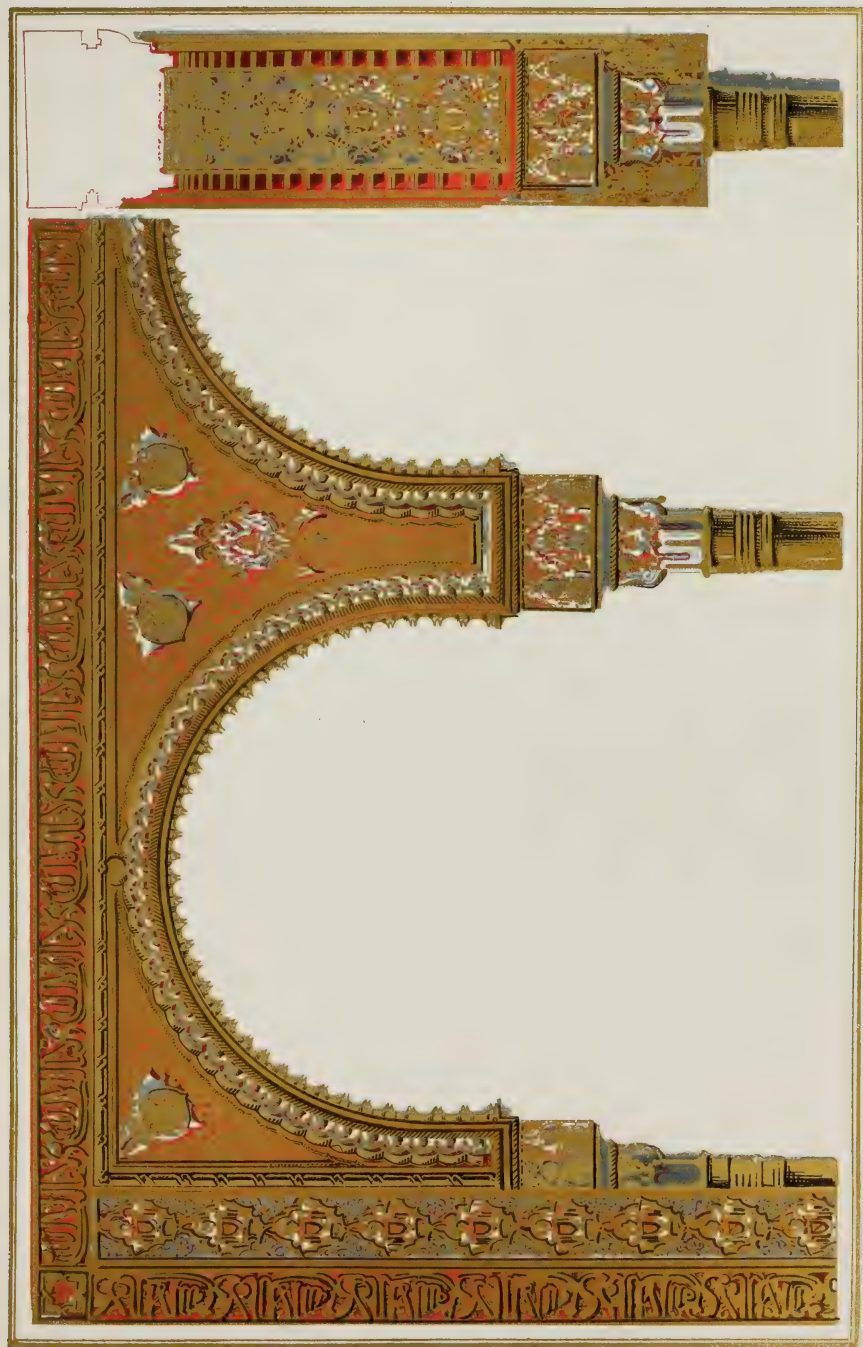
No. 47.

Details of one of the Arches, Hall of Justice.





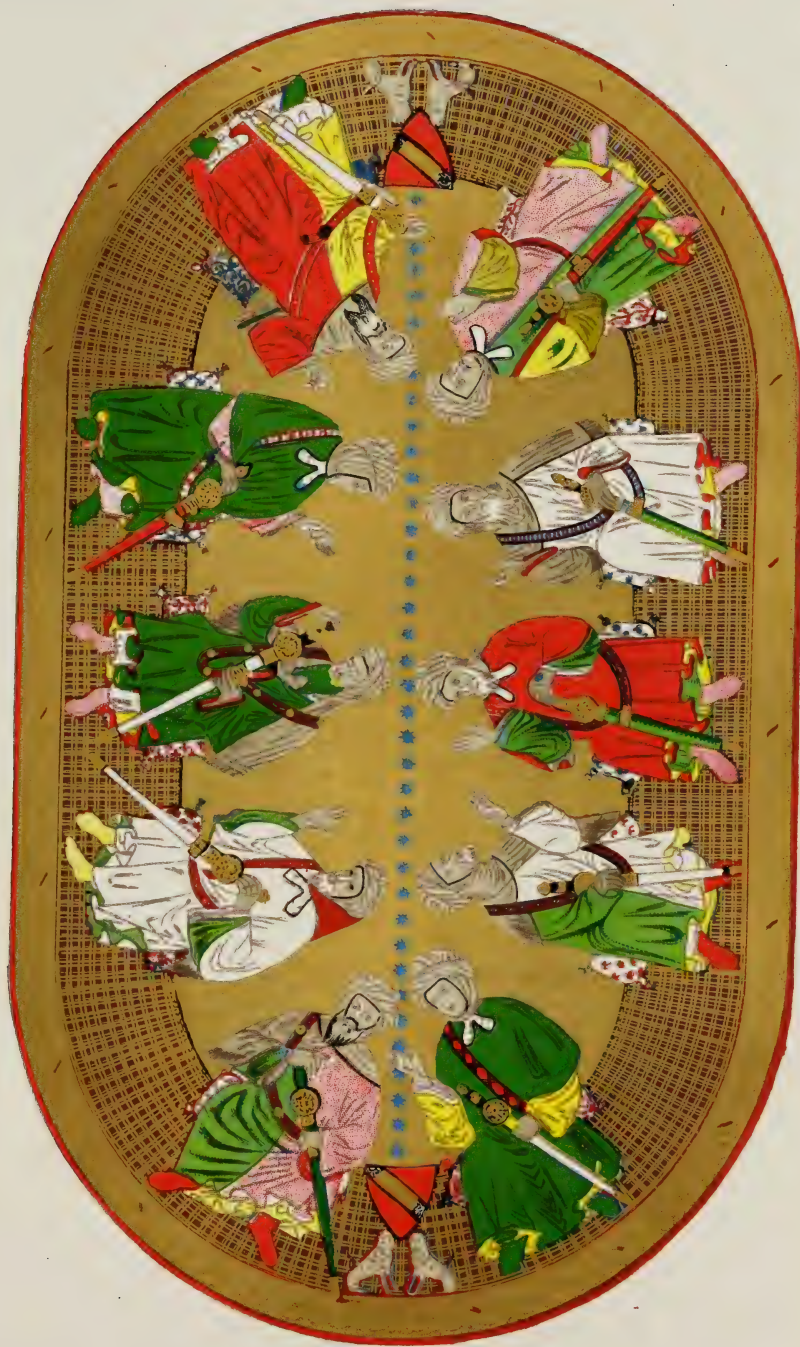
PLATE XXXIX.



No. 48.

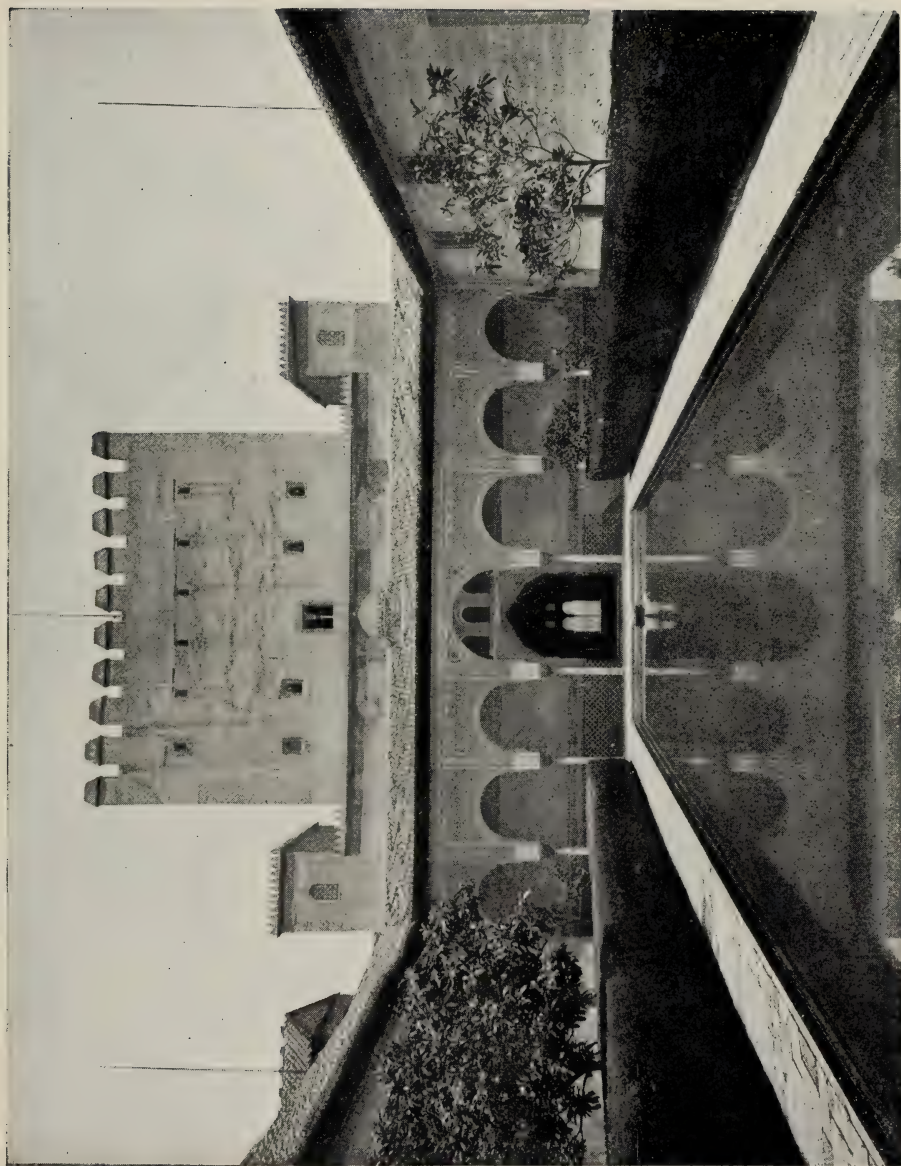
Details of the Arches, Hall of the Abenceranges.





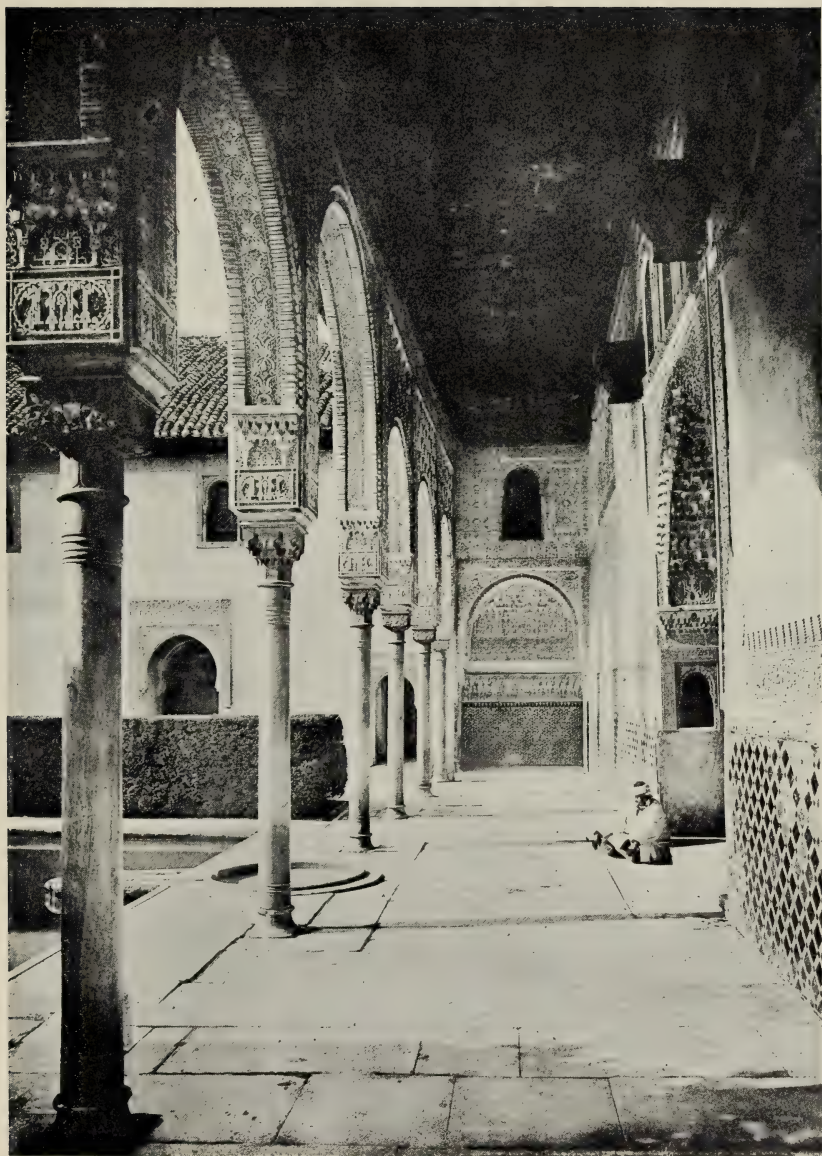






THE COURT OF THE FISH-POND; OR, OF THE MYRTLES.

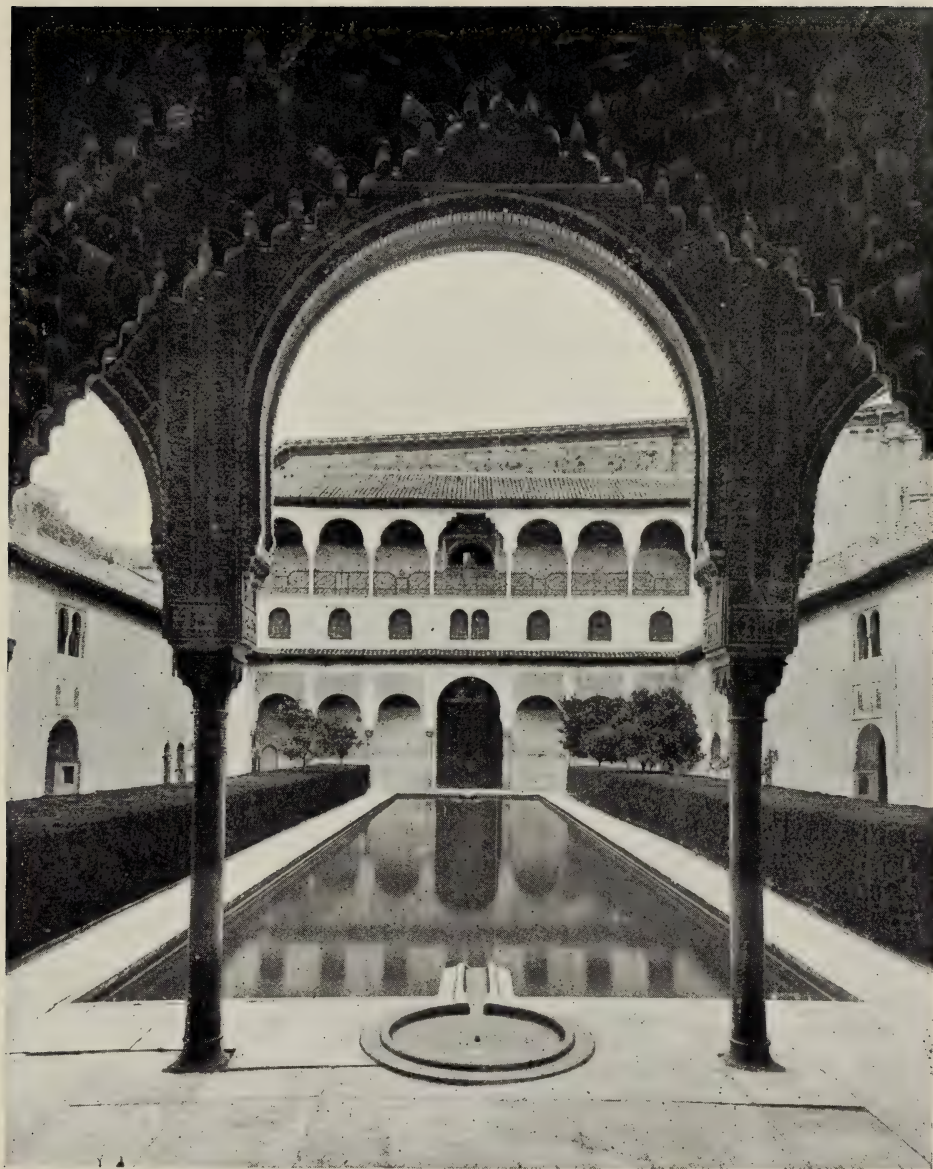




GALLERY, THE COURT OF THE MYRTLES.

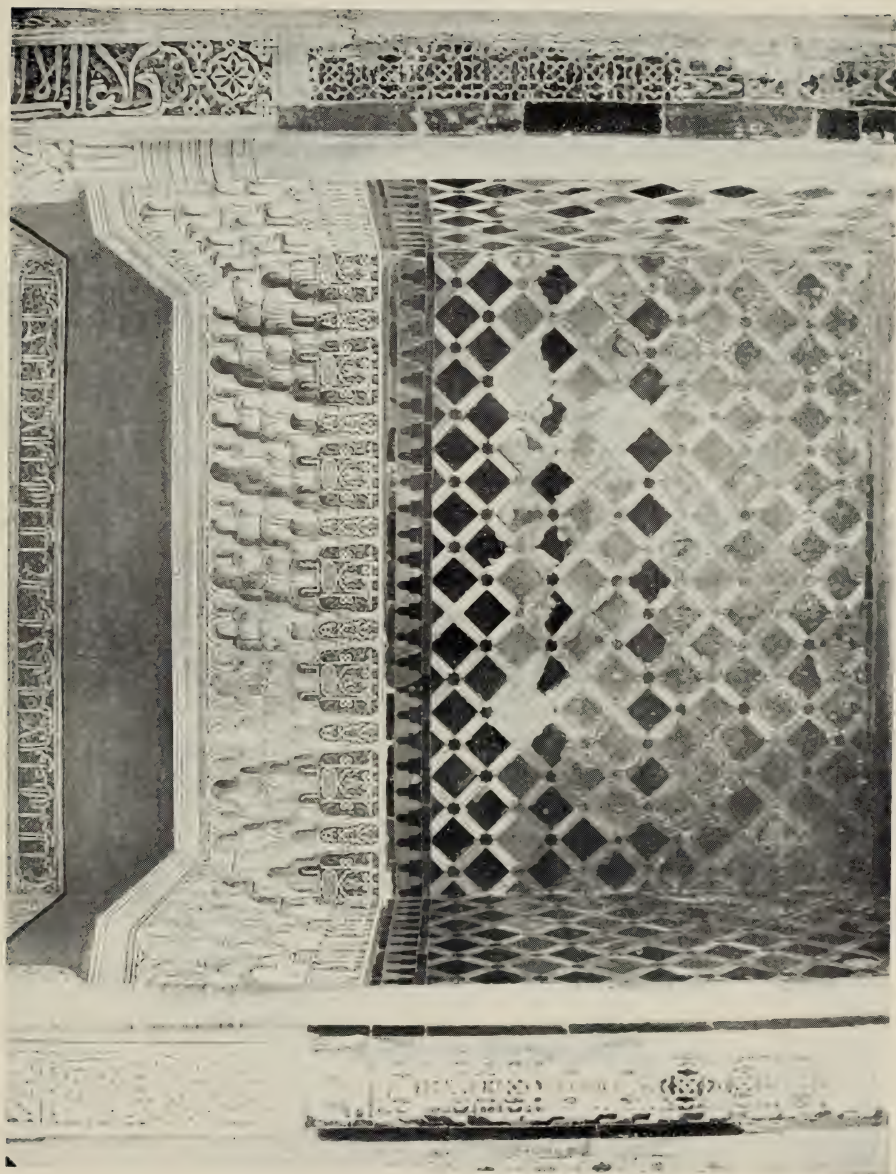






THE COURT OF THE FISH-POND; OR, OF THE MYRTLES.

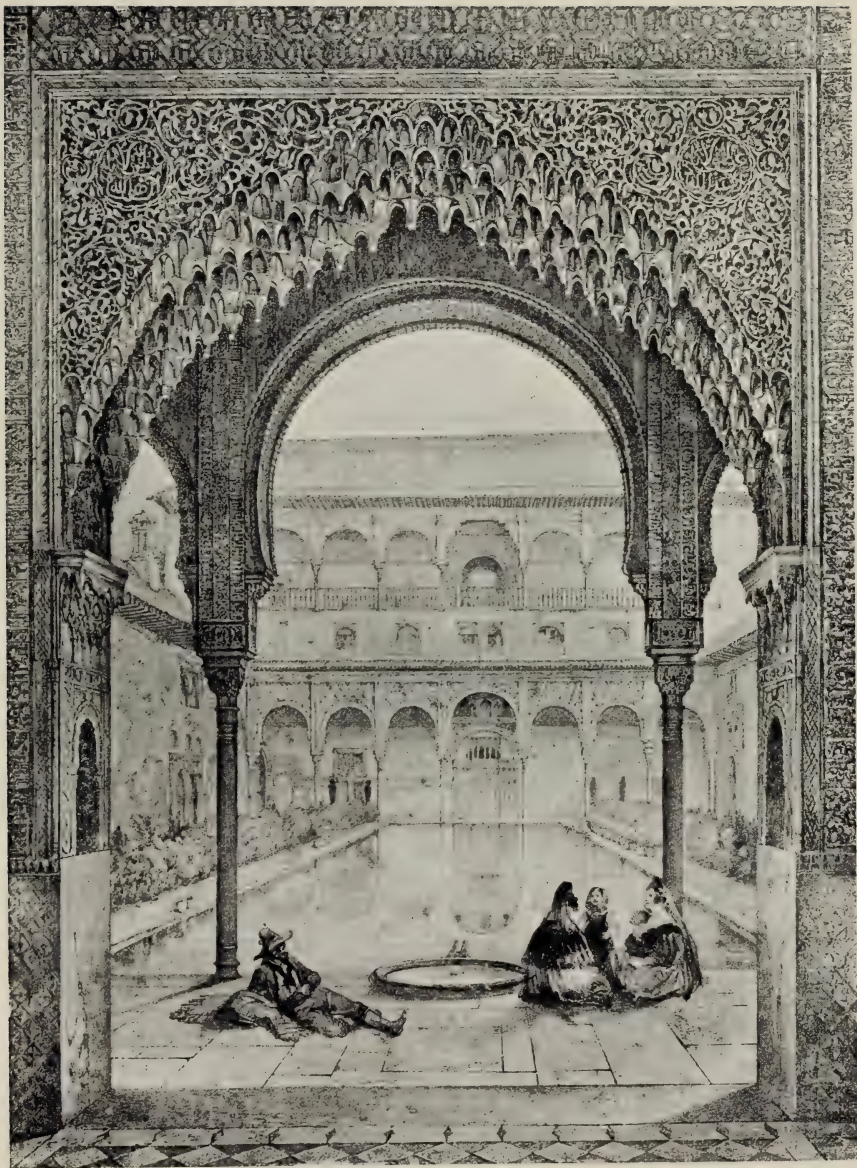




DETAILS OF THE GALLERY IN THE COURT OF THE FISH-POND; OR, OF THE MUNTLES.

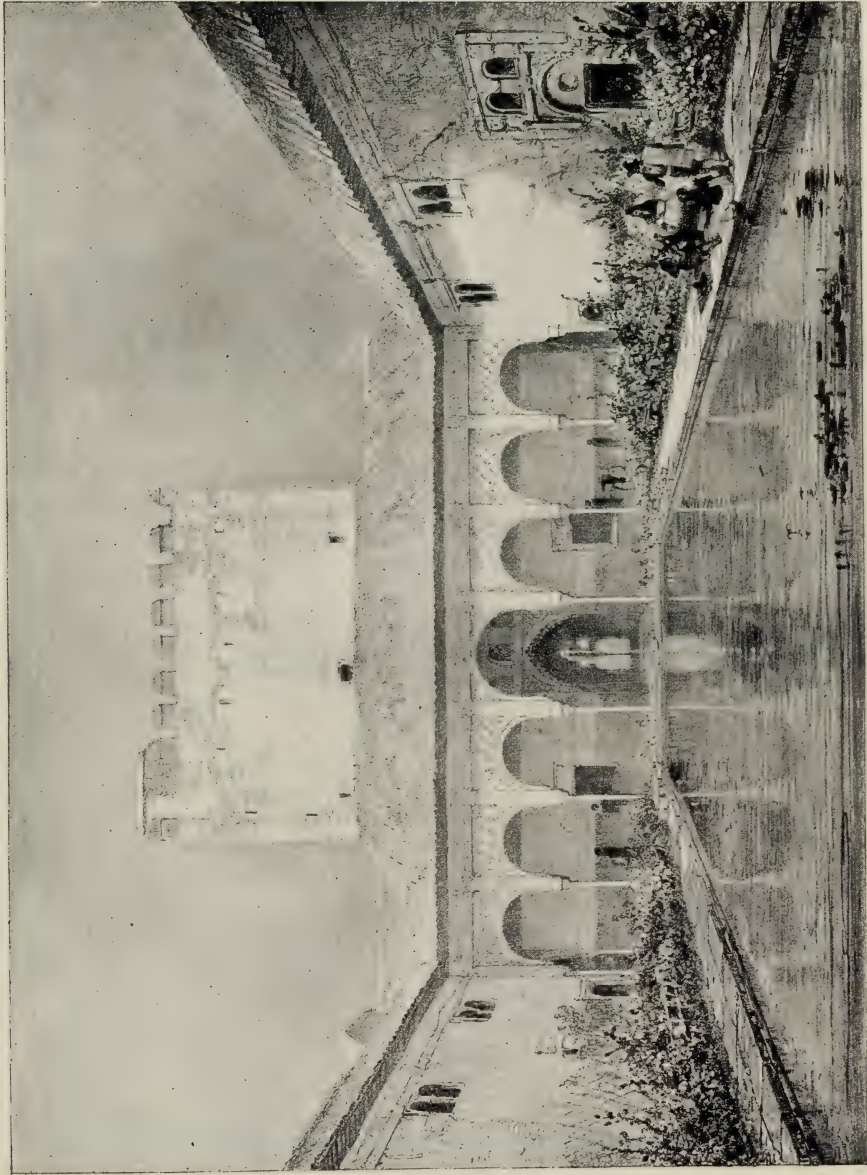






COURT OF THE FISH-POND.

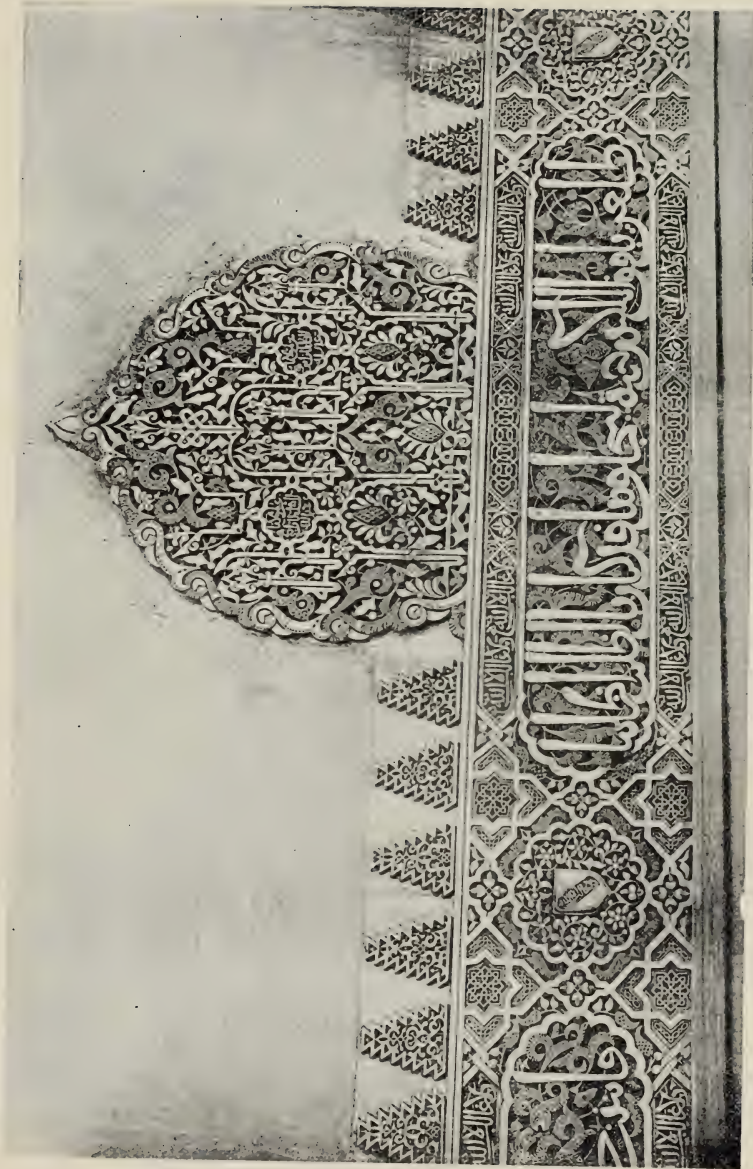




ENTRANCE TO THE COURT OF THE FISH-POND.







ORNAMENT IN THE COURT OF THE FISH-POND.



ought to be flat, and are not now Moorish; do not pause to imagine the pierced marble balustrade that once walled-in this bathing-place of the dark-skinned people; nor picture glowing Bathsebas—Rubens' group of floating, and laughing Sultánas, with female black slaves watching their gambols from under the shady portico. Air and water are the perpetual treasures of this place, and I tasted them both gratefully as I strode under the pointed arches, away from the burning lashes of the sun that drove me under cover."



THE COURT OF THE FISH-POND; OR, OF THE MYRTLES.

The transverse section of the Court, looking towards the palace of Charles V. (see p. 356), forms a beautiful arcade: the slender columns which support the arches would appear unequal to their superincumbent weight were not the spandrils lightened by perforations. The construction of these arches is remarkable for its simplicity. Over the columns, which are of white marble, are built brick piers, and the spandrils of the arches are filled in with tiles placed diagonally. To these are attached



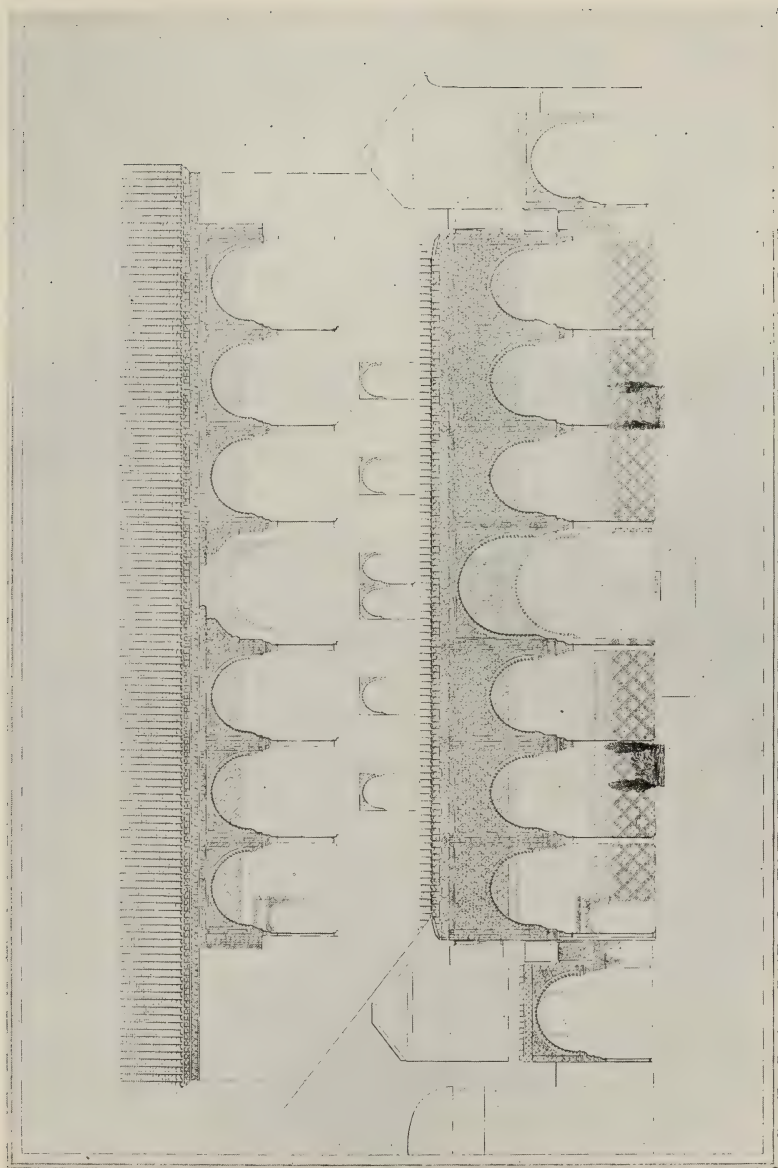
perforated plaster ornaments, which give a singularly light and elegant appearance to the arches, and at the same time, by freely admitting currents of air, distribute a delicious coolness through the Courts.

It will be observed that the ornaments in plaster, with which the walls of the Court of the Fish-pond are covered, are in a better state of preservation than similar decorations in other parts of the Palace.

The windows over the entrance doorway are formed of ribs of plaster, and it is thought that these were once filled with stained glass. No traces of such glazing can now be discovered; the conjecture seems to have arisen from the fact that a wall here, next the Hall of Ambassadors, has similar blank windows in which small spaces are painted of various colours. Between the windows, and at the angles, are four escutcheons of the Kings of Granada with the oft-repeated motto: "There is no Conqueror but God;" the whole being enclosed within a cipher, formed by the word signifying "Grace" written twice in Cufic characters, and so interwoven that it may be read from right to left, and from left to right. On the ribs of the window is the word signifying "Blessing," in Cufic characters, with this peculiarity, that the first two letters are enclosed within a cipher formed by the two last. This device also is so ingeniously written that the word may be read both ways. On six escutcheons, at the sides, the word signifying "Blessing" is treated in the same skilful manner.

Immediately over the Mosaic under the gallery is an inscription of twelve verses in African characters, full of Oriental hyperbole, but perhaps inferior in composition to those already selected from the Hall of The Two Sisters.

Under the galleries, at the north and south ends of the Court, are four recesses, profusely ornamented, elaborate, and



THE COURT OF THE FISH-POND.



beautiful ; well preserved, and retaining much of their original colour.

From amongst the inscriptions of the Court of the Fish-pond it may be permitted to print two or three :

“Go and tell true believers that Divine help and ready victory are reserved for them. (From the sixty-first chapter of the Koràn).

“I am like the nuptial array of a bride, endowed with every beauty and perfection.

“Truly, Ibn Nasr is the sun, shining in splendour ;

“May he continue in the noon-tide of his glory even unto the period of his decline.”

In the Court of the Fish-pond is an arch which differs in character from all others existing in the Alhambra : it has the peculiarity of presenting one surface only of decoration, with a principal or guiding figure made out by colours. The ornaments bear a much nearer resemblance to natural forms than in other parts of the Palace ; and the whole arch has more of the Persian character of decoration.



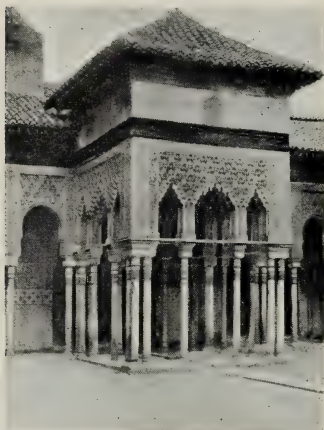
GALLERY IN THE COURT OF THE  
FISH-POND ; OR, OF THE  
MYRTLES.

#### PATIO DE LOS LEONES—THE COURT OF THE LIONS.

“From the lower end of the Court of the Alberca,” says Irving, “we passed through a Moorish archway into the



renowned Court of Lions.



ENTRANCE TO THE COURT OF  
THE LIONS.

There is no part of the edifice that gives a more complete idea of its original beauty and magnificence, for not any portion has suffered so little from the ravages of time. In the centre stands the fountain famous in song and story. The alabaster basins still shed their diamond drops; and the twelve lions which support them cast forth their crystal streams as in the days of Boabdil. When one looks upon the fairy tracery of the peristyles, and the apparently fragile fret-work of the walls, it is difficult to believe that so much

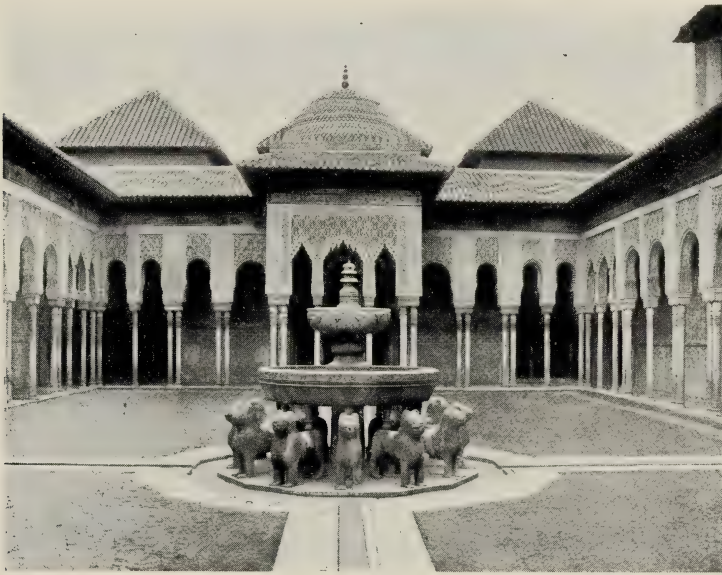
has survived the wear and tear of centuries, the shocks of earthquake, the violence of war, and the quiet, though no less baneful, pilferings of the tasteful traveller: it is almost sufficient to excuse the popular tradition, that the whole is protected by a magic charm."

The Court of the Lions, takes its name from the fountain in



MOSAIC, SOUTH SIDE OF THE COURT OF  
THE LIONS.

the centre supported by twelve sculptured lions. The Court is a parallelogram of 100 feet by 50 feet, and is surrounded by a portico, with small pavilions at either end. The portico and pavilions consist of 128 columns, supporting arches of the most delicate and elaborate construction, which still retain much of their original beauty. The irregularity in the arrangement of the



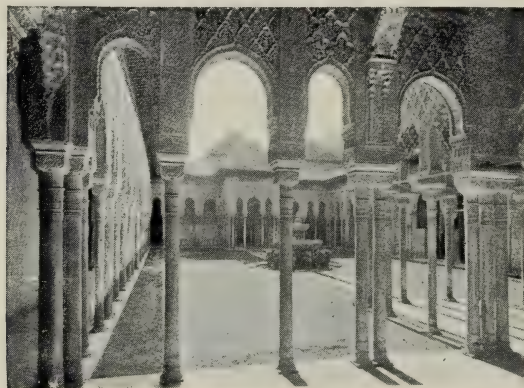
FOUNTAIN AND EAST TEMPLE IN THE COURT OF THE LIONS.

columns, which are placed sometimes singly, and sometimes in pairs, does not detract from the general harmony ; but, on the contrary, a charming effect is produced by this capricious departure from uniformity. The capitals, though similar in outline, offer a great variety in their foliage ; and though the same design is more than once repeated in this Court, no

attempt appears to have been made towards a symmetrical arrangement.

The ceiling of the portico is decorated in the most complex manner, the stucco being laid on with inimitable delicacy—it is so cunningly handled as to exceed belief.

The walls are covered, to a height of five feet, with tiles of blue and yellow chequy, with a border of small escutcheons enamelled blue and gold, bearing an Arabic motto on a Bend.

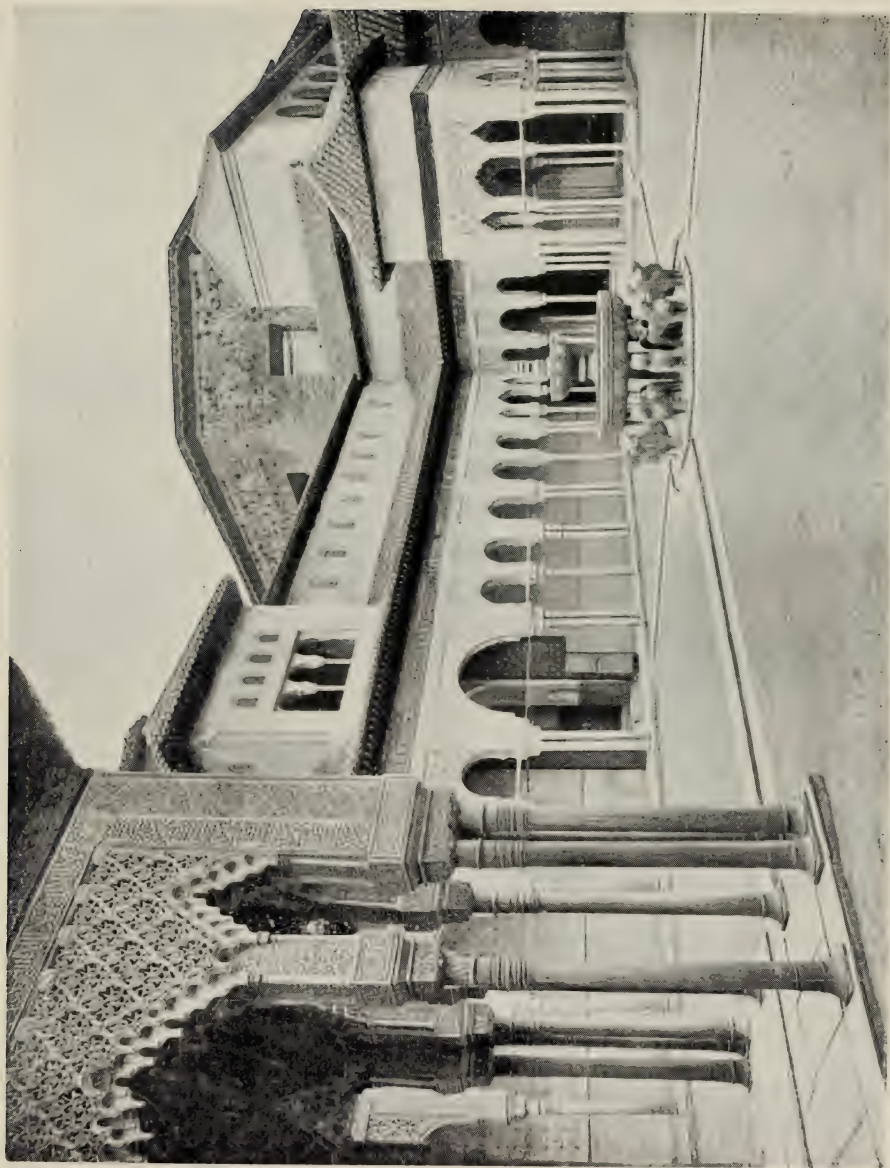


THE COURT OF THE LIONS.

About each arch is arabesque work, surrounded with a rim of characters, consisting, for the most part, of verses from the Korân. Unhappily, a modern roof of red tiles disfigures this beautiful Court, which is the most highly-prized fountain-court in the Palace.

In the centre of the Court are the twelve marble lions, conventionally treated. Supported on the backs of the animals is the beautiful basin of the fountain—in form, a dodecagon—out of which rises a lesser basin. A large volume of water falling into





THE COURT OF THE LIONS.







THE COURT OF THE LIONS.





GENERAL VIEW OF THE COURT OF THE LIONS.



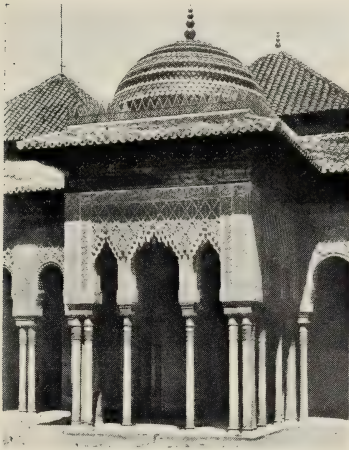
GENERAL VIEW OF THE COURT OF THE LIONS.



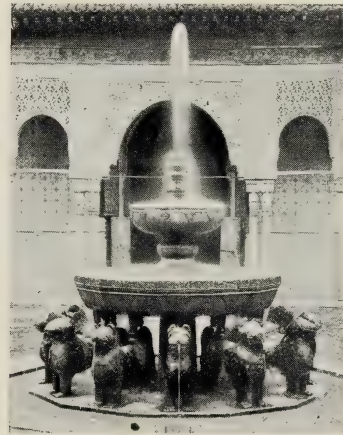


the basins, once issued from the mouths of the lions to a large reservoir, whence it was conveyed to the apartments of the Palace. Notwithstanding that these lions exhibit the want of development in the art of sculpture amongst the Arabs, they yet possess a spirited, if primitive, grace.

The inscription around the basin has been variously given: the rendering of Pascual de Gayángos is regarded as the most



LITTLE TEMPLE IN THE COURT OF  
THE LIONS.



FOUNTAIN IN THE COURT OF  
THE LIONS.

authoritative. The verses, which may, perhaps, consist of twelve or so, are couched in the usual double-shotted language of the Oriental. Two or three are subjoined:

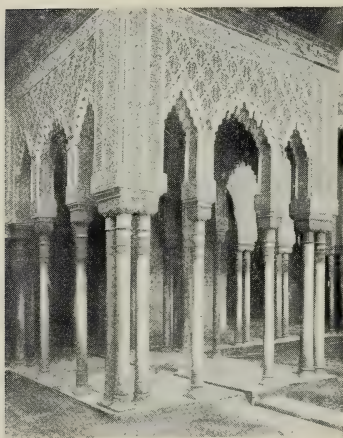
“Blessed be He who gave the Imam Mohammed a mansion which in beauty excels all other mansions.

“Look at this solid mass of pearl glistening all around, which falls within a circle of silvery froth, and then flows

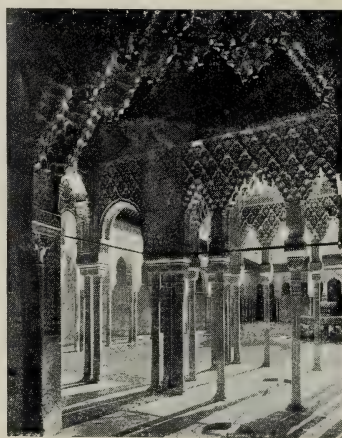
amidst translucent jewels of surpassing loveliness; exceeding the marble in whiteness, and the alabaster in transparency.

“O thou who beholdest these lions couching, fear not; *life is wanting to enable them to show their fury.*”

The salutary warning here given irresistibly reminds one of “the shallowest thick-skin of that barren sort” with whom the mad spirit, Robin Goodfellow, made such frolic—the immortal



A LITTLE TEMPLE IN THE COURT  
OF THE LIONS.



A PEEP INTO THE COURT OF  
THE LIONS.

Athenian weaver, who opines—“To bring in—God shield us!—a lion among ladies is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living.” Yet the admonition may not have been altogether superfluous amongst the beauties of the harem, who seldom contemplated graven images. It must not be forgotten, moreover, that the Moham-medans of Spain were somewhat lax in the matter of obedience to certain precepts of the Koràn.



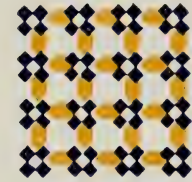
GENERAL VIEW OF THE COURT OF THE LIONS





# PLATE XLI.

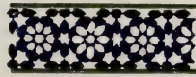
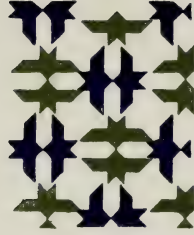
Centre Ornament of the Window.



Dado.



Dado.



Pilaster.



Pilasters.

No 50.

Mosaic Dado in centre window on the N. side, Hall of Ambassadors.

The recess or divan containing these beautiful Mosaics was, doubtless, the throne of the Moorish kings. The Mosaics are as perfect as when originally executed, and seem, indeed, to be imperishable. They are formed of baked clay squeezed into moulds of the different figures, glazed on the surface.





No. 51.

Mosaic Dados on pillars between the windows, Hall of Ambassadors.

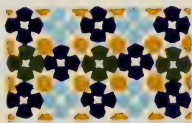
The Mosaic Dados on the pillars of the Hall of Ambassadors present a great variety in their patterns, although the component parts are in each the same.



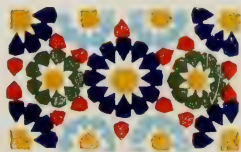
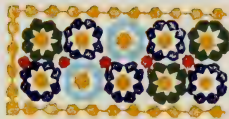


# PLATE XLIV.

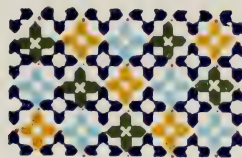
Lining of one of  
the columns.



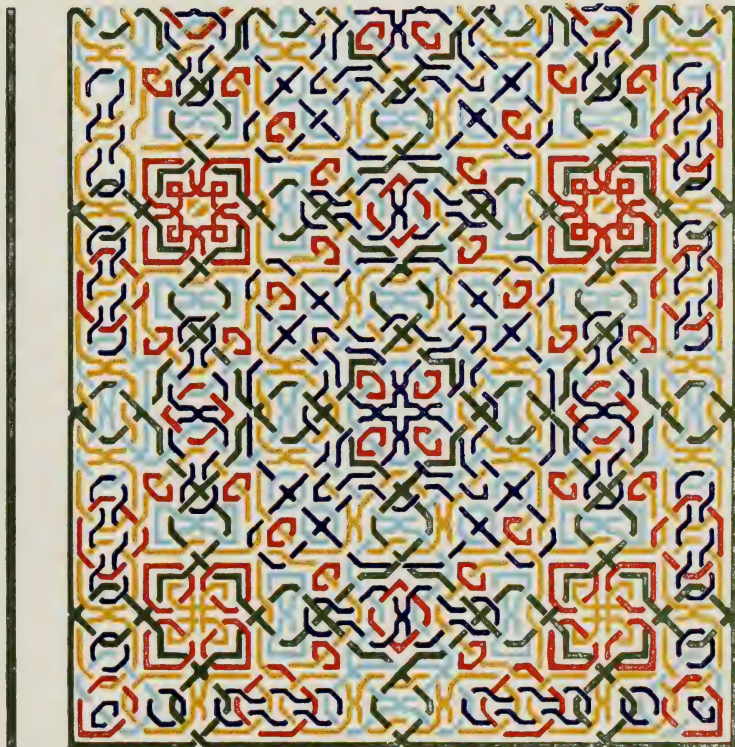
Pilaster.



Dado.



Dado.



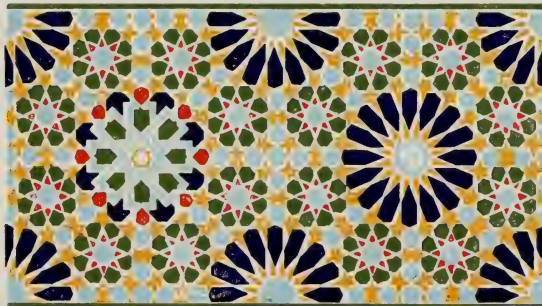
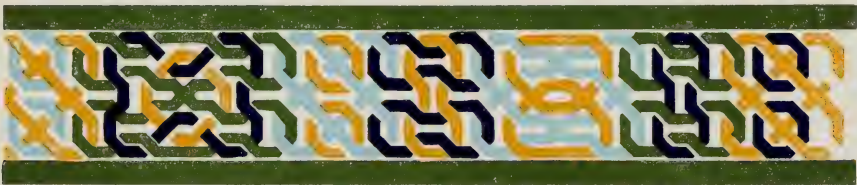
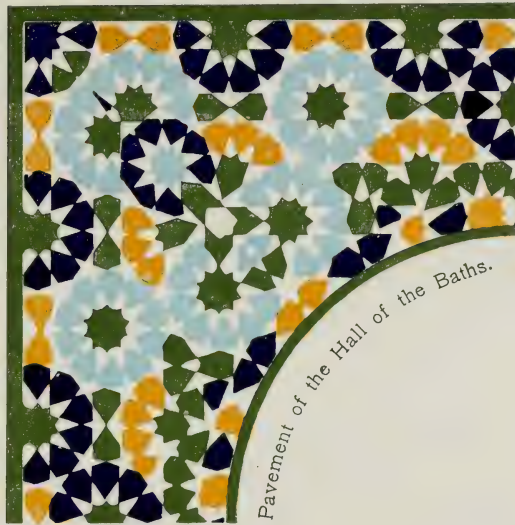
Dado.

No. 53.

Mosaics in the Hall of the Two Sisters.

The beautiful Mosaic in the centre of this plate is part of the Dado of the Hall of the Two Sisters.





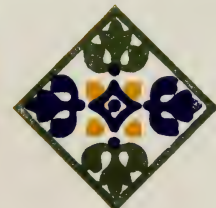
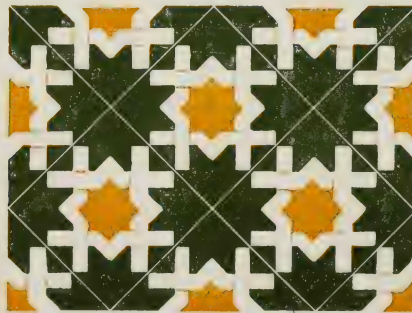
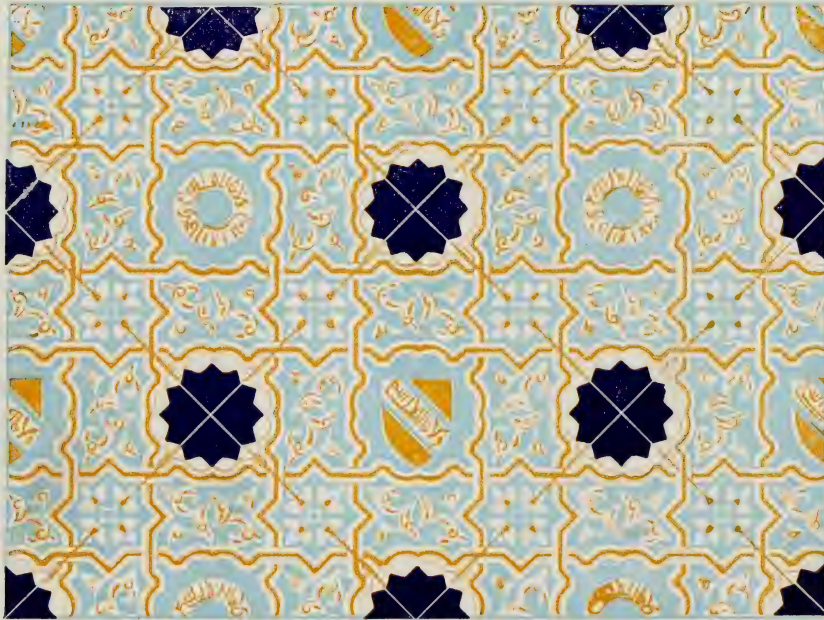
No. 54.

Mosaic Dado round the internal walls of the Mosque.

Mosaics from the Mosque and the Hall of the Baths. The Mosaic Dados round the walls of the Mosque appear to be the only portions of the ancient private Mosque attached to the Palace which have been preserved intact in their original situation. The motto of the Kings of Granada, "*There is no conqueror but God,*" was replaced by "*Nec plus ultra*" of Charles V., when the Mosque was converted by him into a chapel. The beautiful Mosaic at the top of the plate is placed round the fountain of the Chamber of Repose of the Baths, described elsewhere.







No. 55.

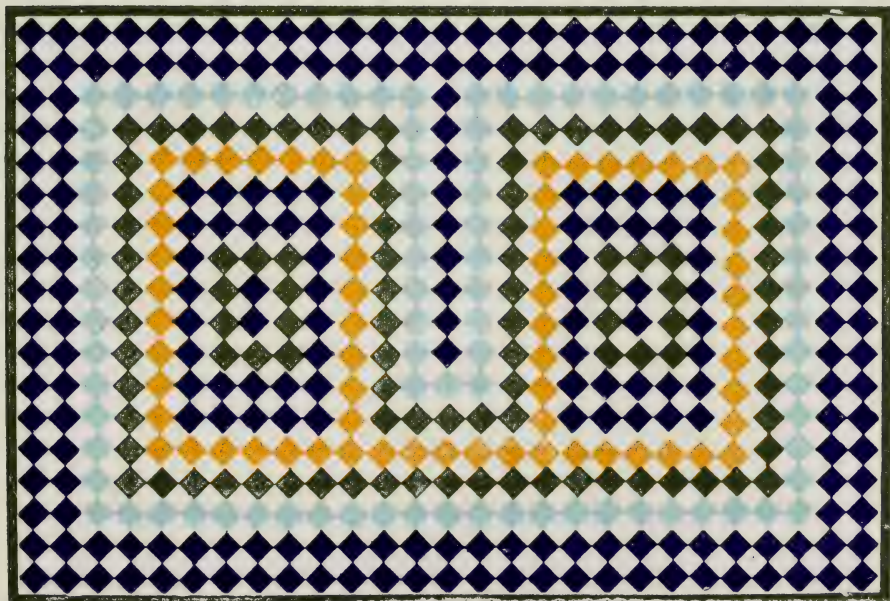
Azulejos. Painted Tiles.

On the floor of one of the alcoves of the Hall of Justice are to be seen the painted tiles delineated in the centre of this plate.





No. 56.

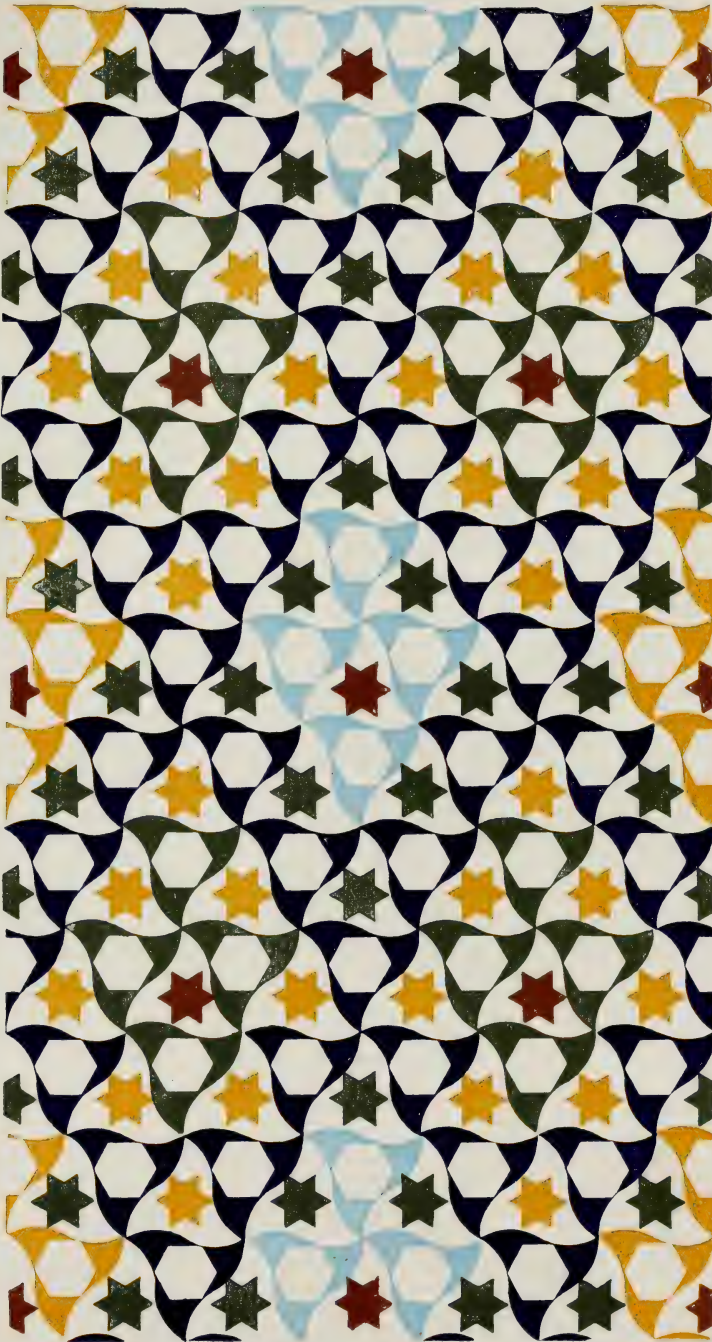


No. 57.

Mosaics in the Baths.

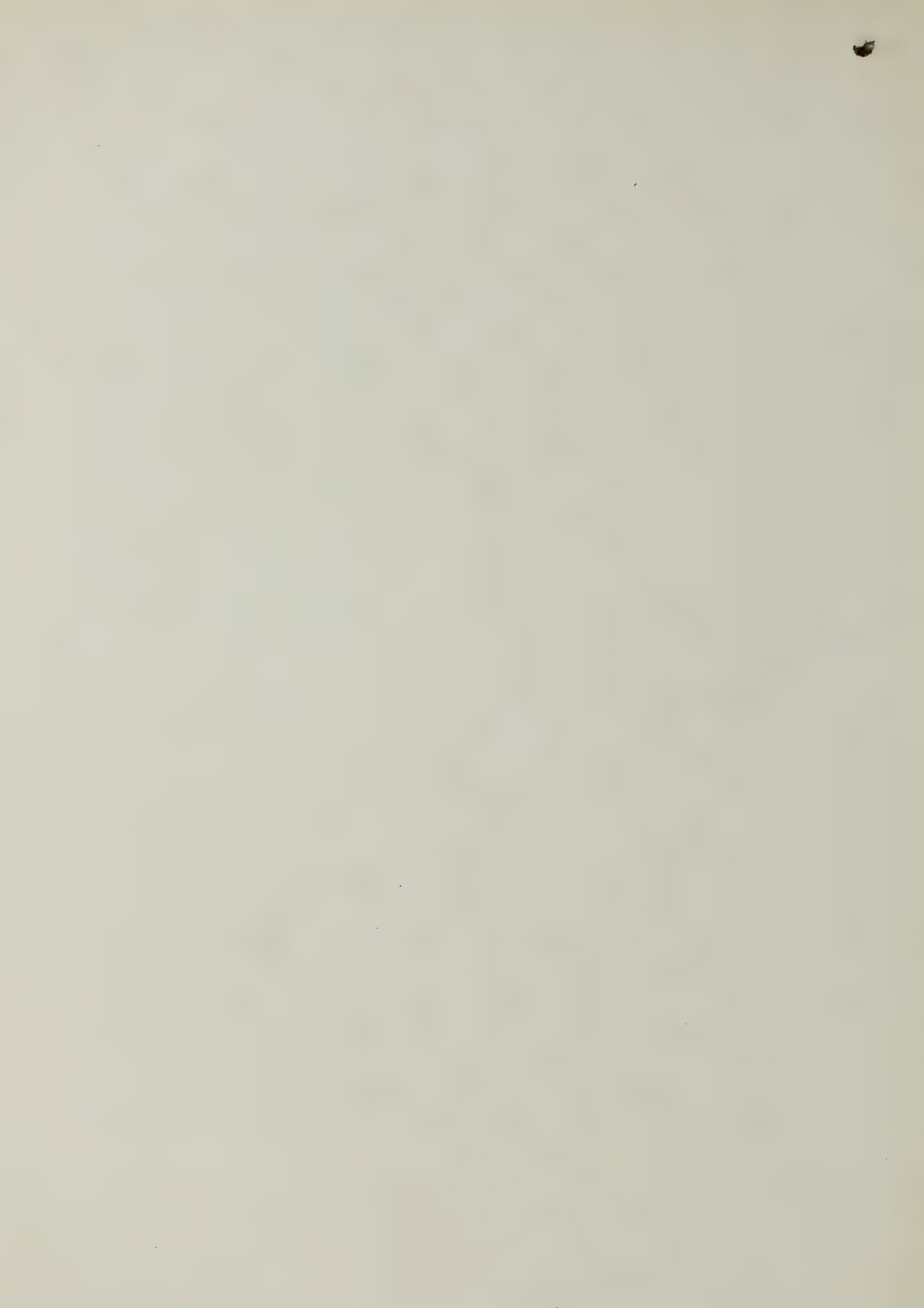


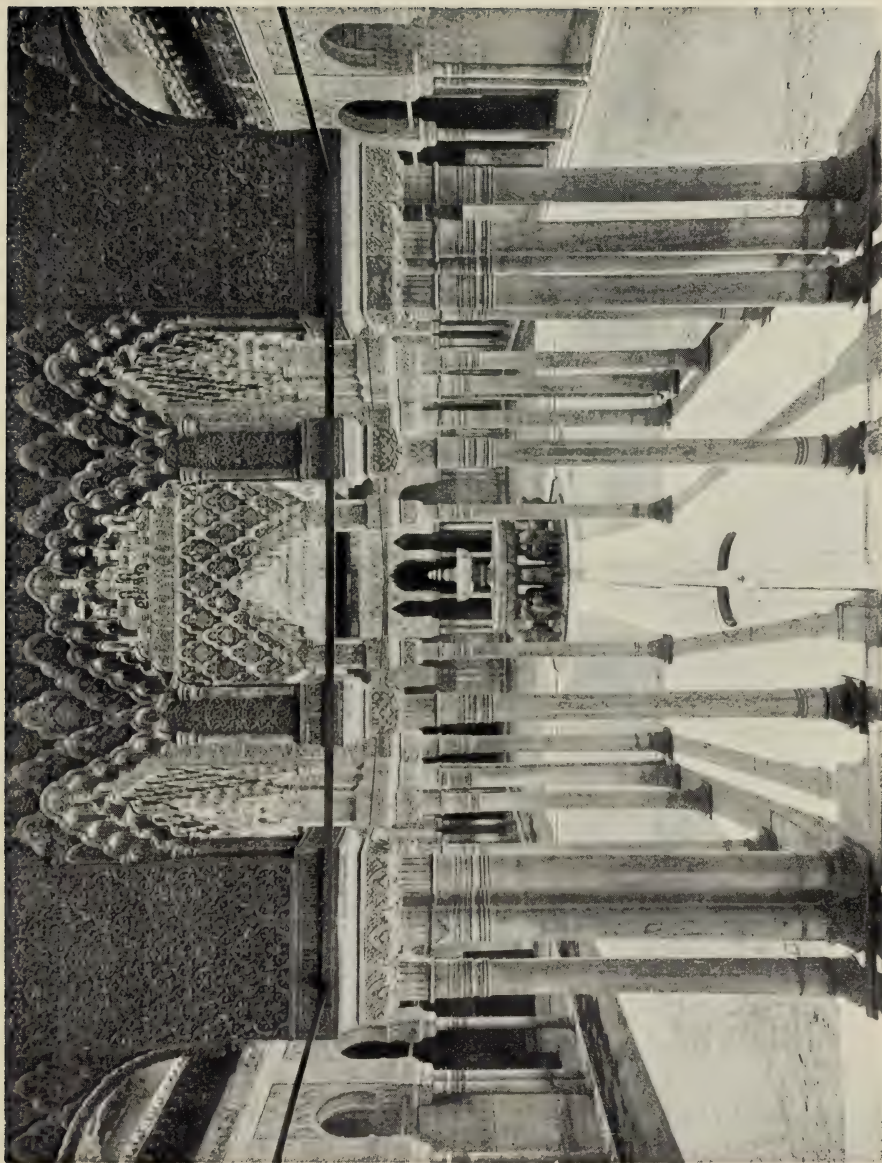




No. 58.

Mosaic from the portico of the Generalife.

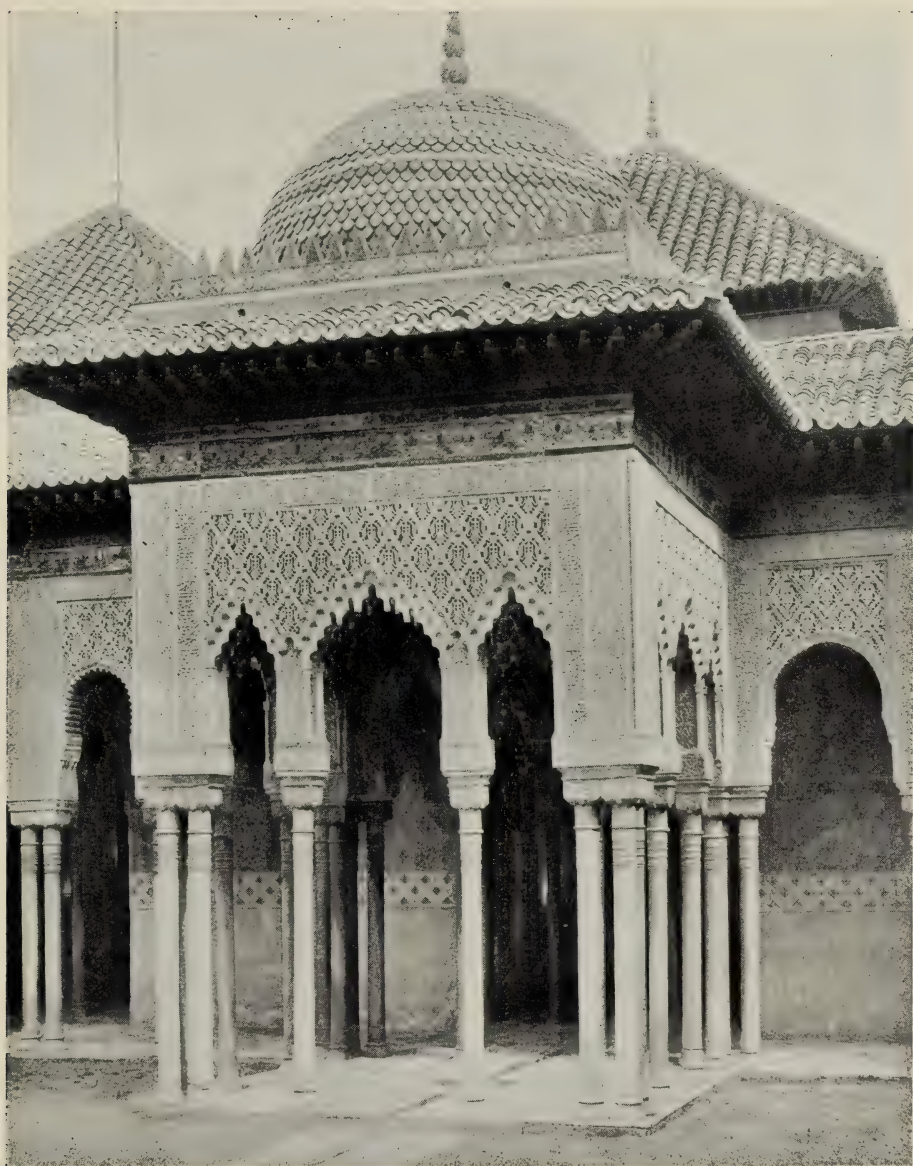




THE COURT OF THE LIONS, FROM THE WEST.

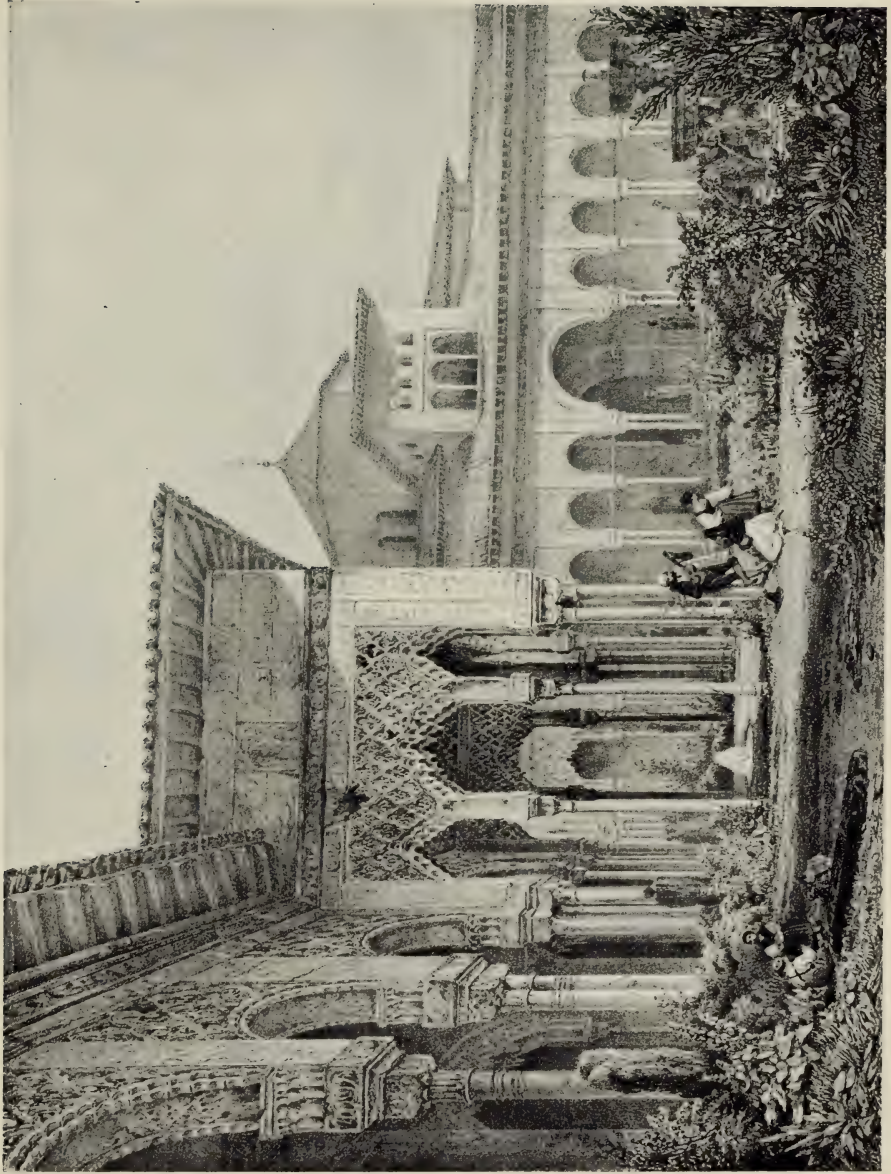






TEMPLE IN THE COURT OF THE LIONS.

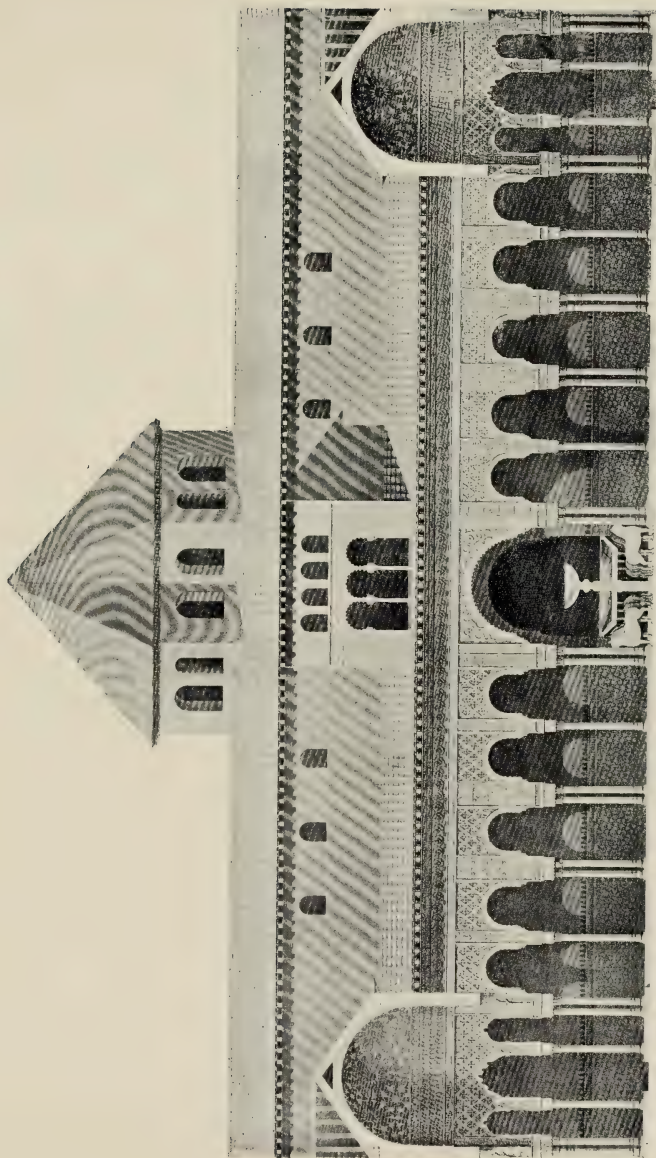




COURT OF LIONS

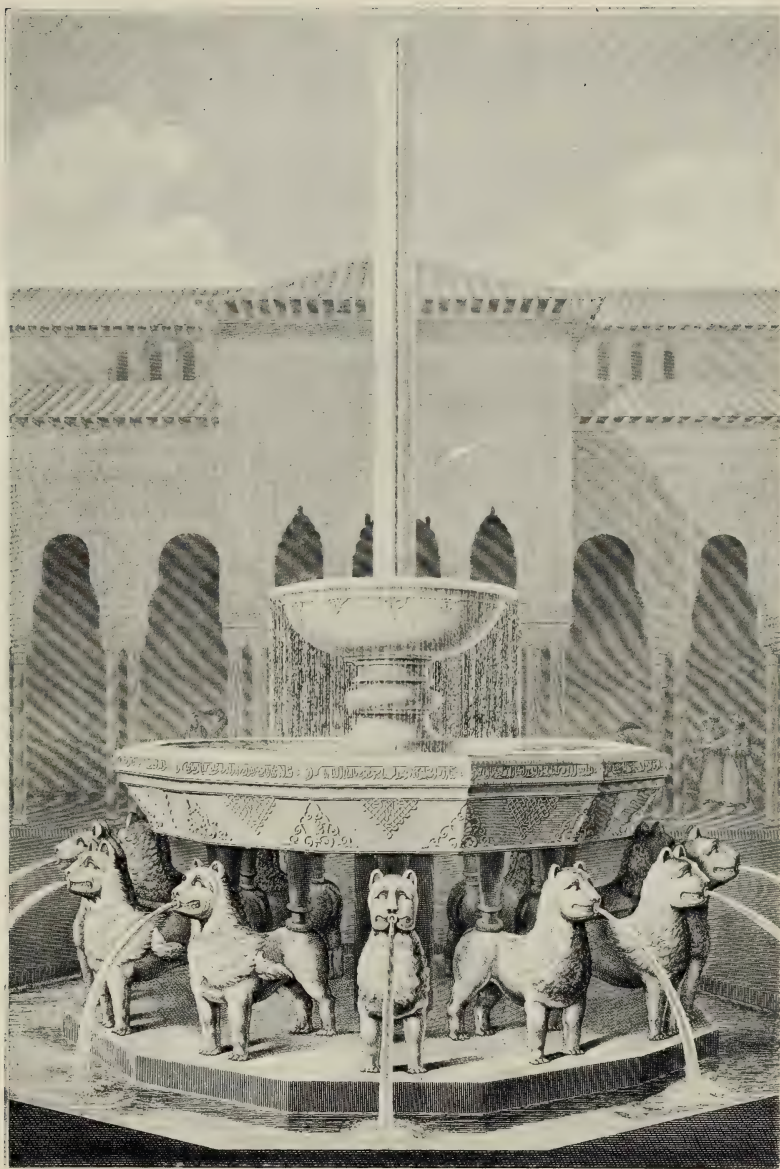






SIDE ELEVATION OF THE COURT OF THE LIONS AND FOUNTAIN.





ELEVATION OF THE FOUNTAIN OF THE LIONS.

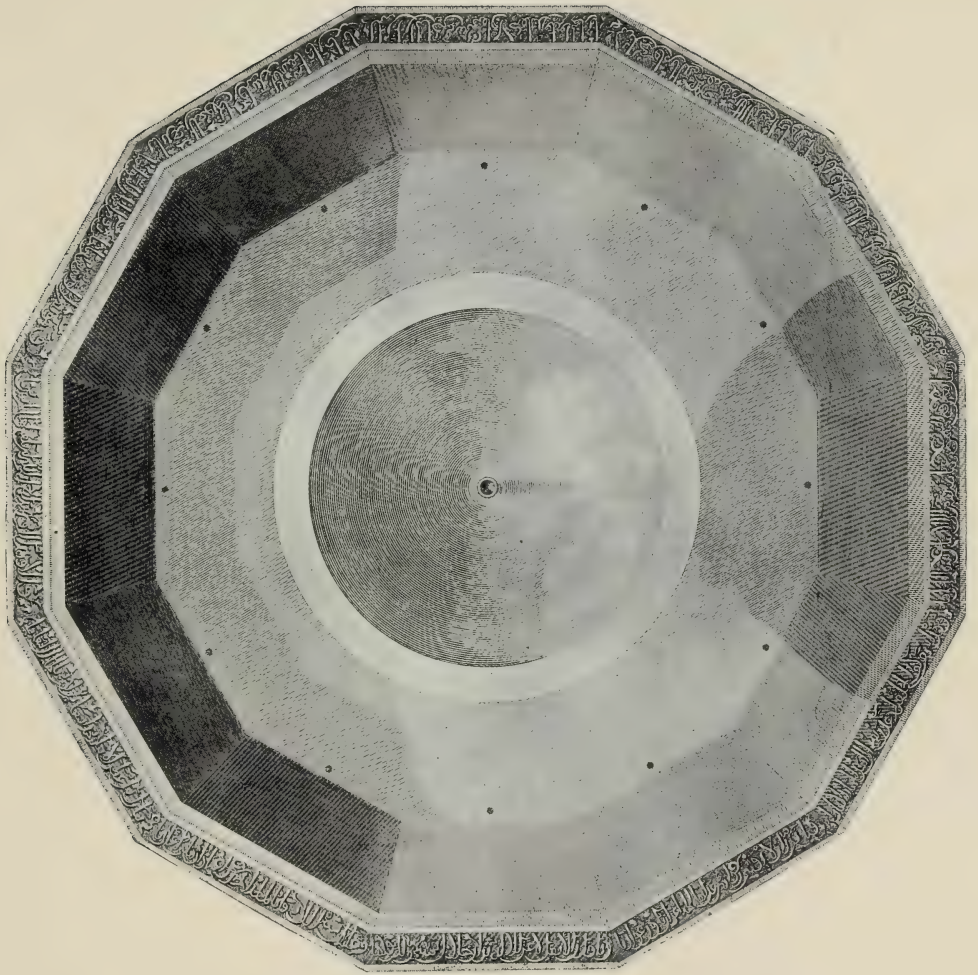






FOUNTAIN OF LIONS, WITH DETAILS OF THE ORNAMENT.





PLAN OF THE BASIN OF THE FOUNTAIN OF LIONS.

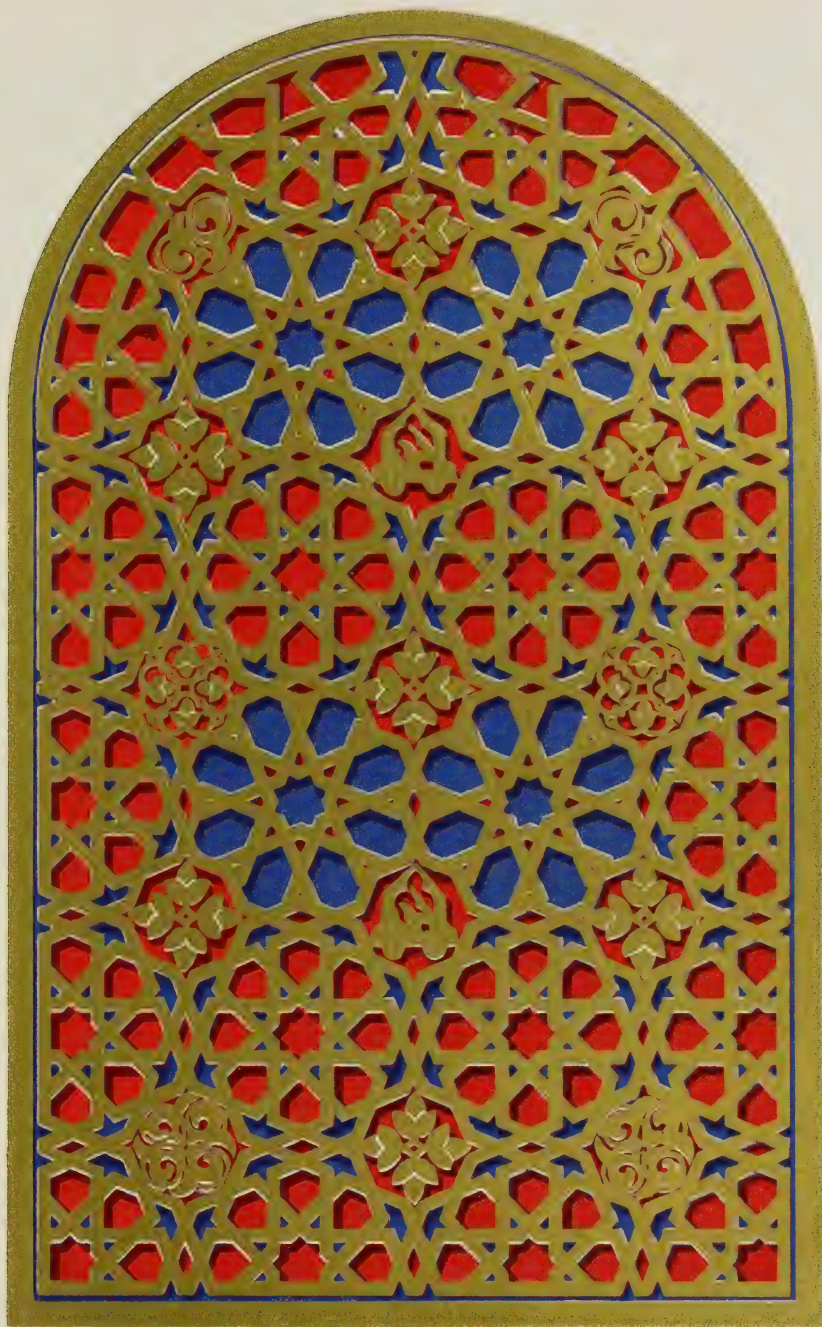






THE FIRST SIX VERSES OF THE INSCRIPTION AROUND THE  
BASIN OF THE FOUNTAIN OF LIONS.





No. 59.

Blank window, Hall of the Bark.



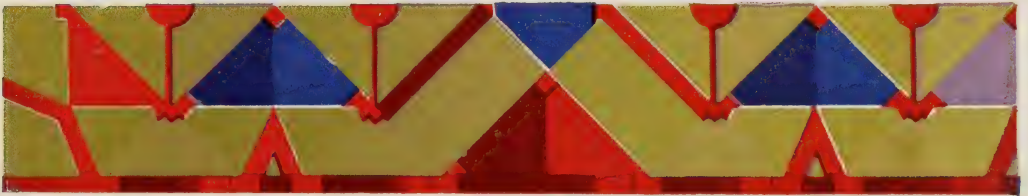




No. 60,

Soffit of arch, Entrance of the Hall of Abencerrages.





No. 61.

Cornice at springing of arch of doorway at the entrance of the Ventana,  
Hall of the Two Sisters.

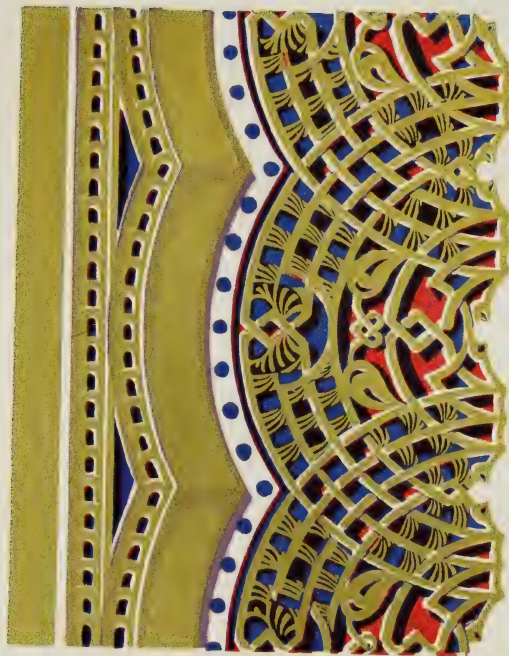




PLATE LII.



No. 62.



No. 63.

Borders of Arabes.



PLATE LIII.



No. 64.

Border of Arches.

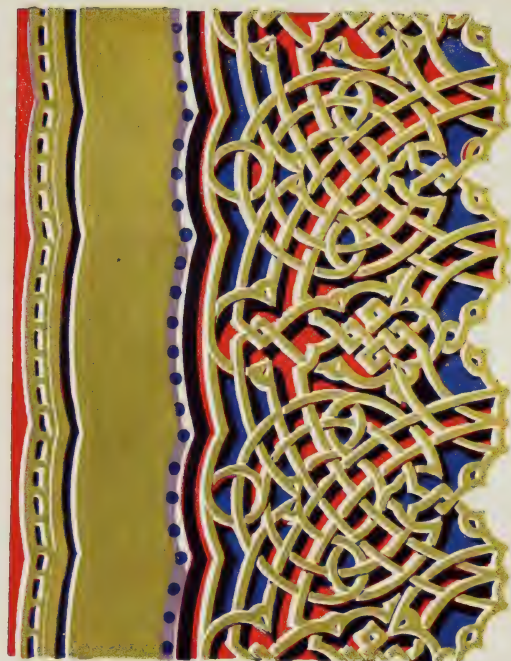




PLATE LIV.



No. 65.



No. 56

Borders of Art.







No. 67.

Ornament in panels on the wall, Hall of Ambassadors.









وَالْحَمْدُ لِلَّهِ الَّذِي هَدانا لهذا  
وَمَا كنا لنجده لولا هداية الله  
لما كنا لنجد هذا السبيل

وَالْحَمْدُ لِلَّهِ الَّذِي هَدانا لهذا  
وَمَا كنا لنجده لولا هداية الله  
لما كنا لنجد هذا السبيل

وَالْحَمْدُ لِلَّهِ الَّذِي هَدانا لهذا  
وَمَا كنا لنجده لولا هداية الله  
لما كنا لنجد هذا السبيل

وَالْحَمْدُ لِلَّهِ الَّذِي هَدانا لهذا  
وَمَا كنا لنجده لولا هداية الله  
لما كنا لنجد هذا السبيل

وَالْحَمْدُ لِلَّهِ الَّذِي هَدانا لهذا  
وَمَا كنا لنجده لولا هداية الله  
لما كنا لنجد هذا السبيل

وَالْحَمْدُ لِلَّهِ الَّذِي هَدانا لهذا  
وَمَا كنا لنجده لولا هداية الله  
لما كنا لنجد هذا السبيل

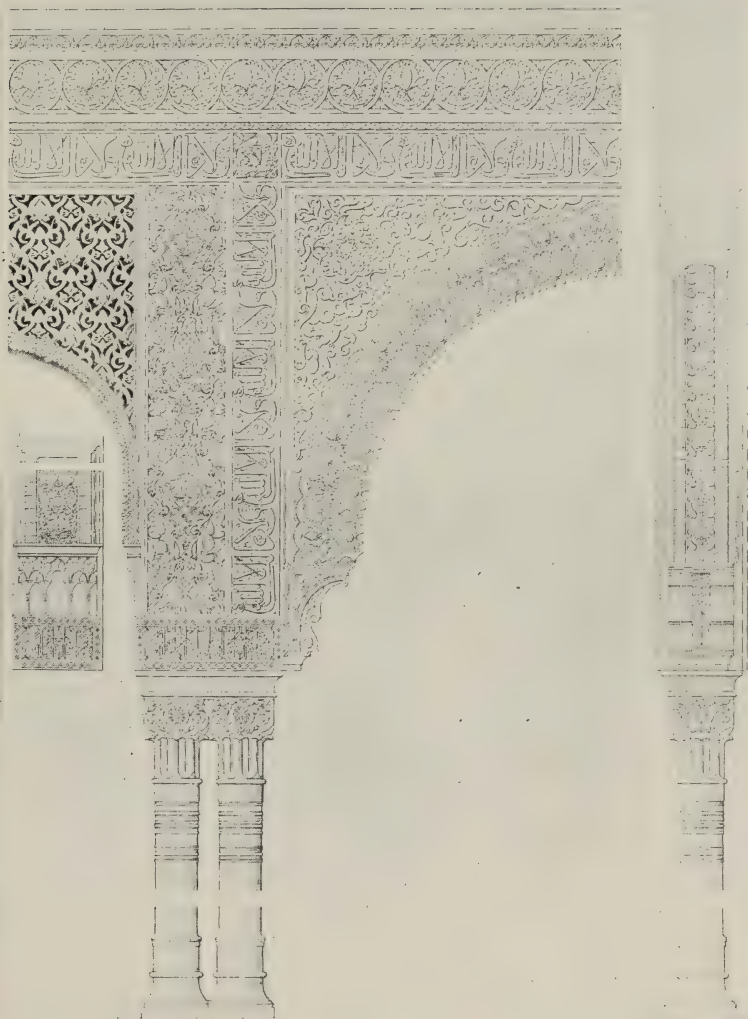
THE LAST SIX VERSES OF THE INSCRIPTION AROUND THE  
BASIN OF THE FOUNTAIN OF LIONS.





ENTABLATURE IN THE COURT OF THE LIONS.





DETAILS OF THE CENTRE ARCADE OF THE COURT OF LIONS.

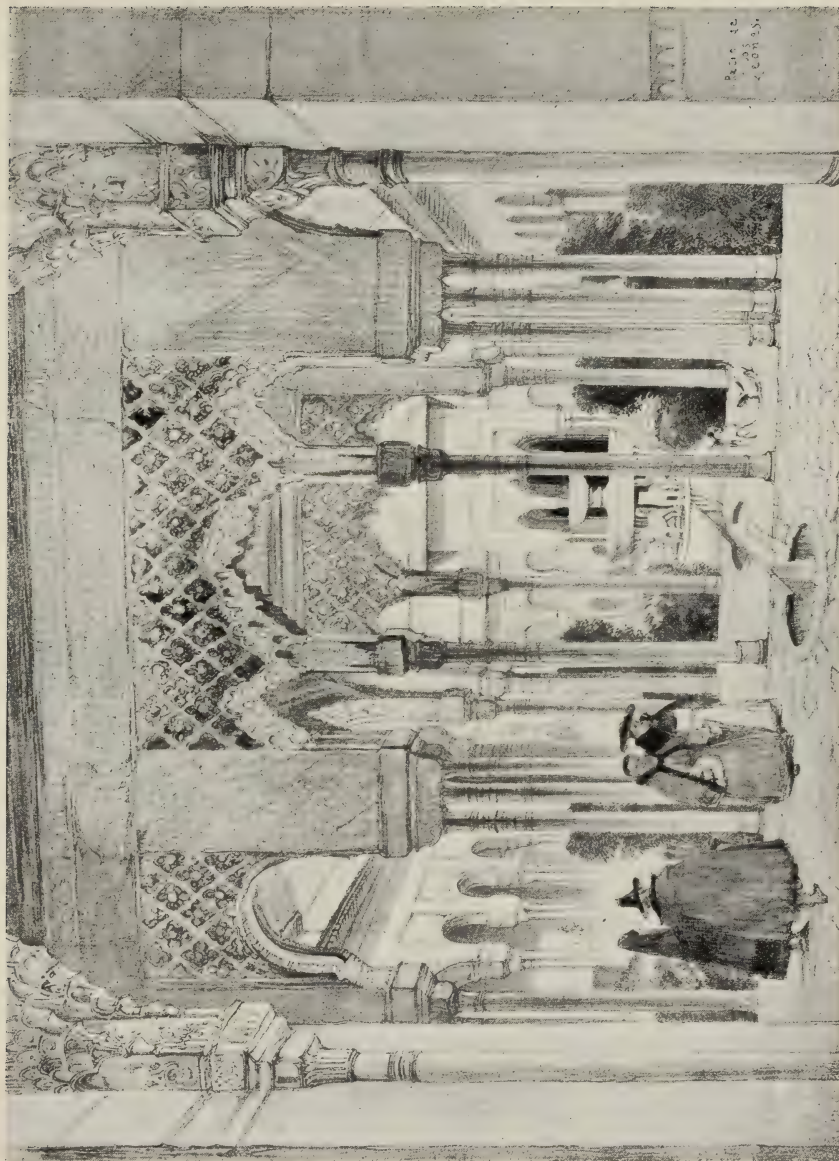






PART OF PANEL IN THE COURT OF LIONS.

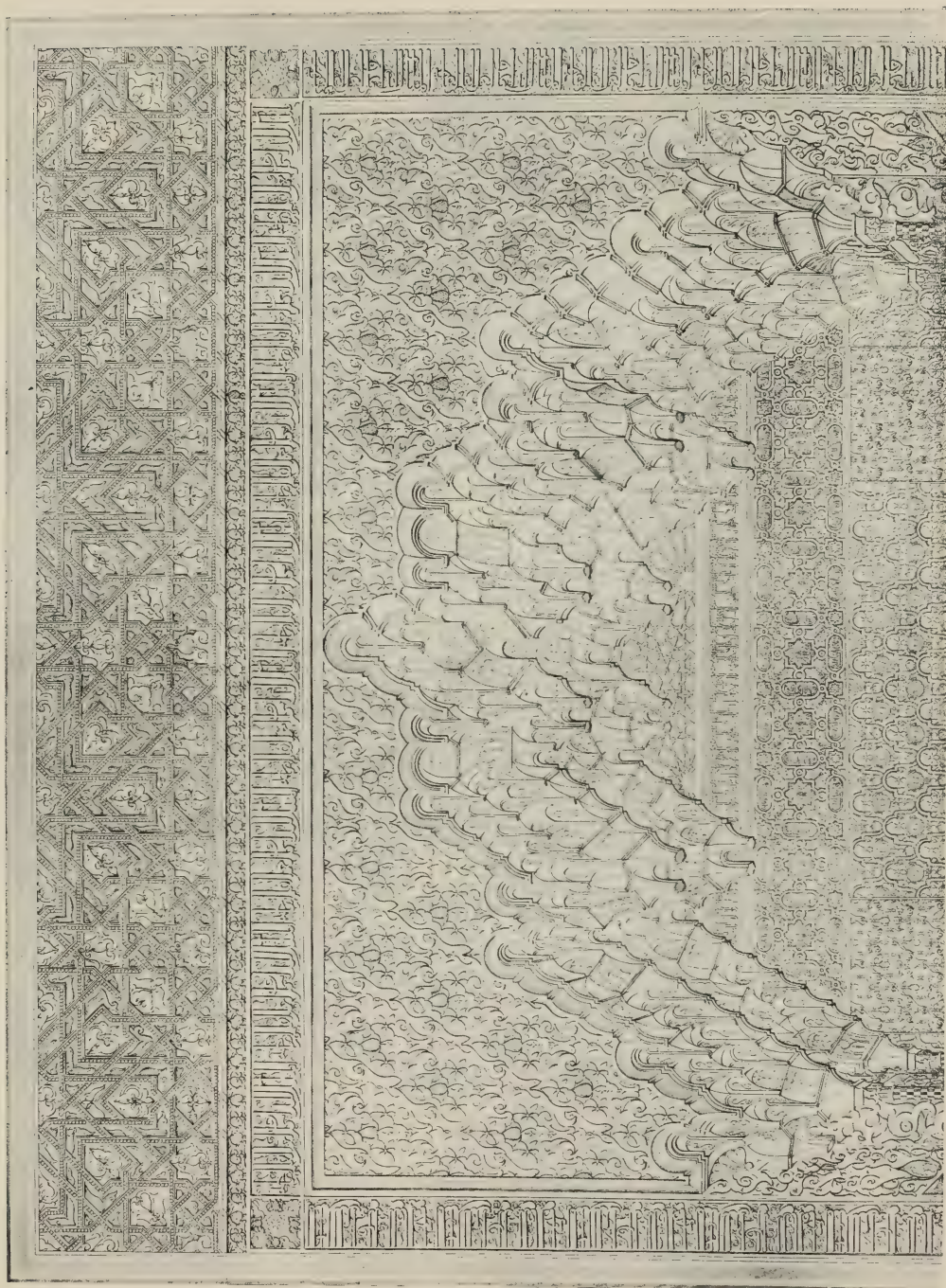




ENTRANCE TO THE COURT OF THE LIONS  
(From a drawing made about 1830).



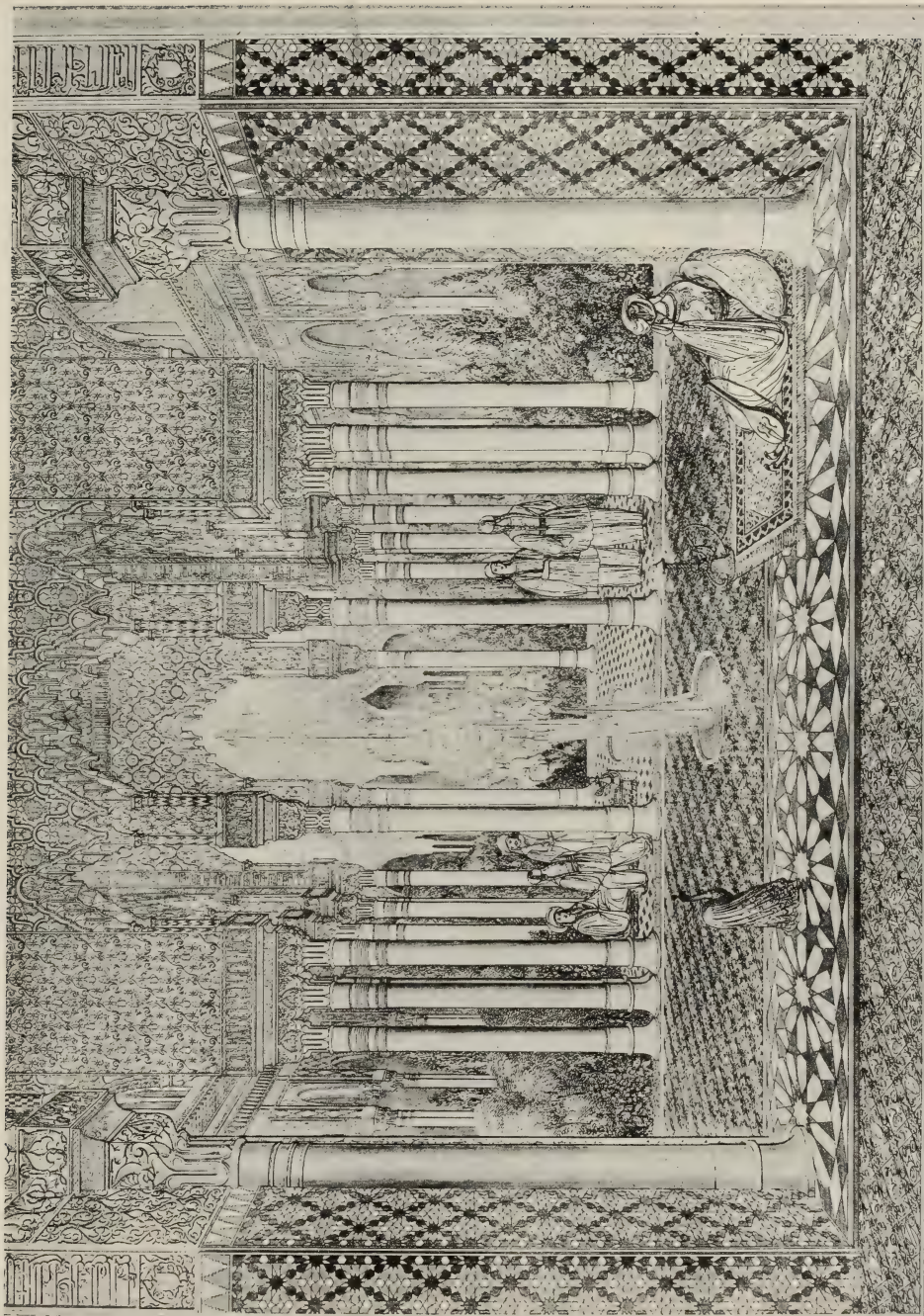




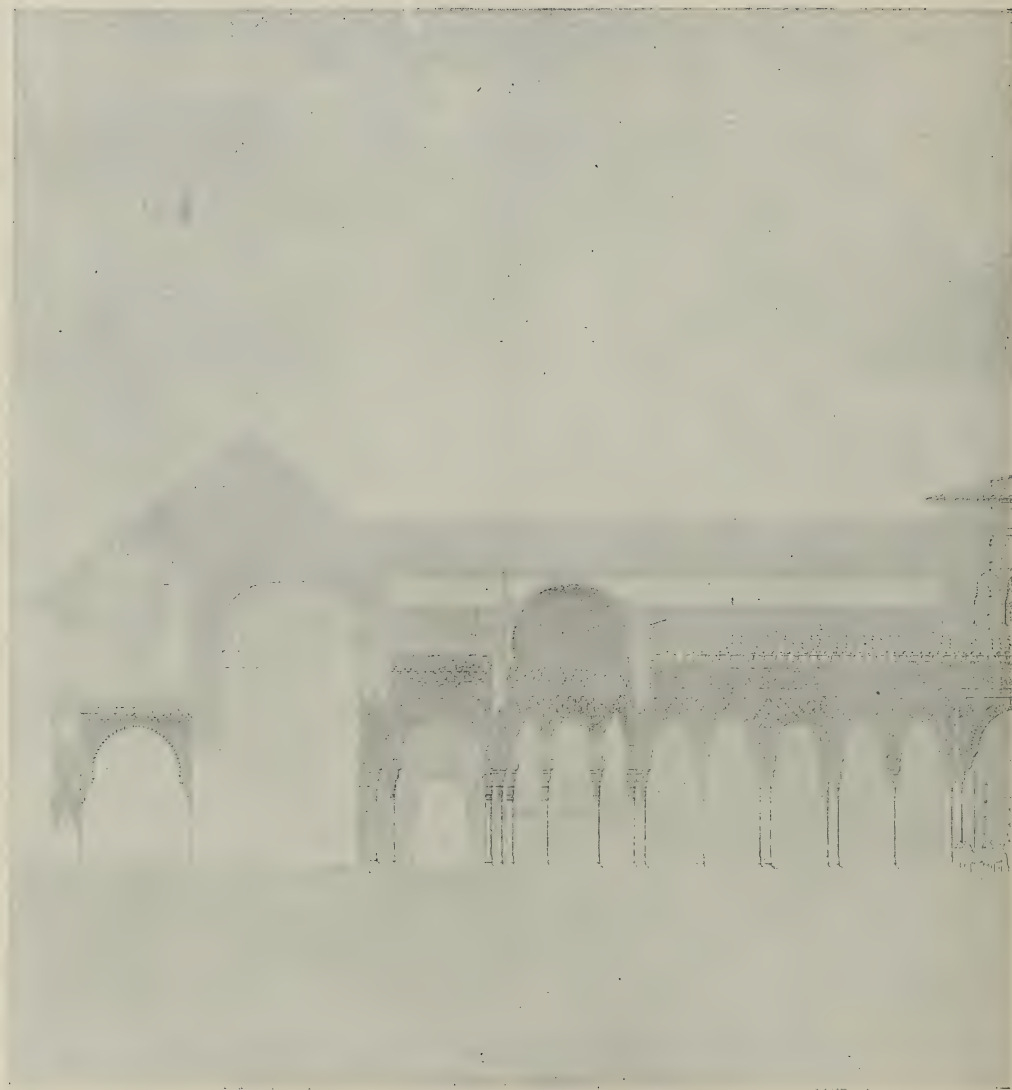
ENTRANCE TO THE COURT OF THE LIONS (UPPER PORTION).







ENTRANCE TO THE COURT OF THE LIONS.



LONGITUDINAL SECTION OF THE COURT OF THE LIONS, TAKEN THROUGH THE PAVILION  
THE ROOF IS A MODERN

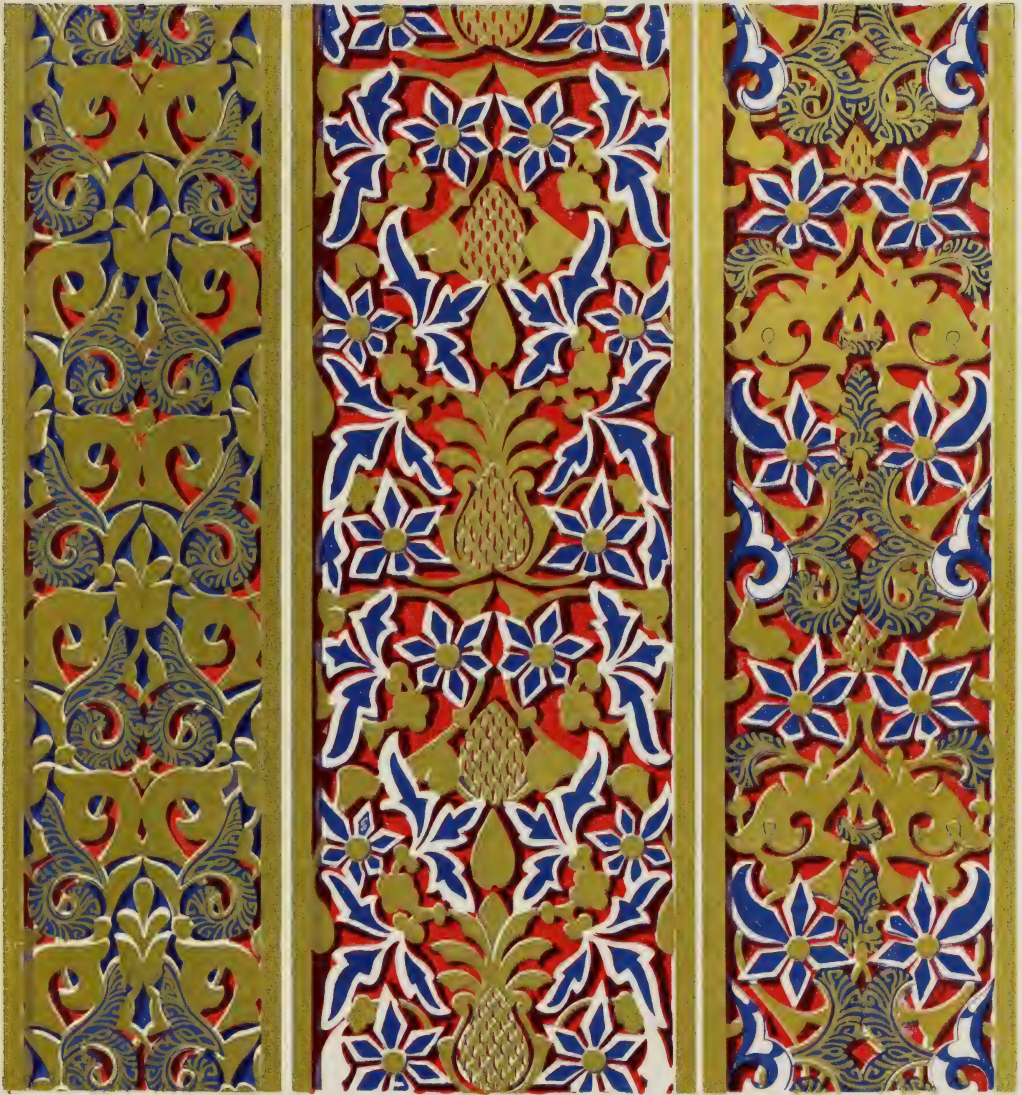


AT EACH END OF THE COURT, AND EXHIBITING AN ELEVATION OF THE SIDE PORTICOS.  
ONE, OF RED TILES.





PLATE LVII.



No. 69.

Bands, side of arches, Court of the Lions.







No. 70.



No. 71

Bands, side of arches, Court of the Lions.





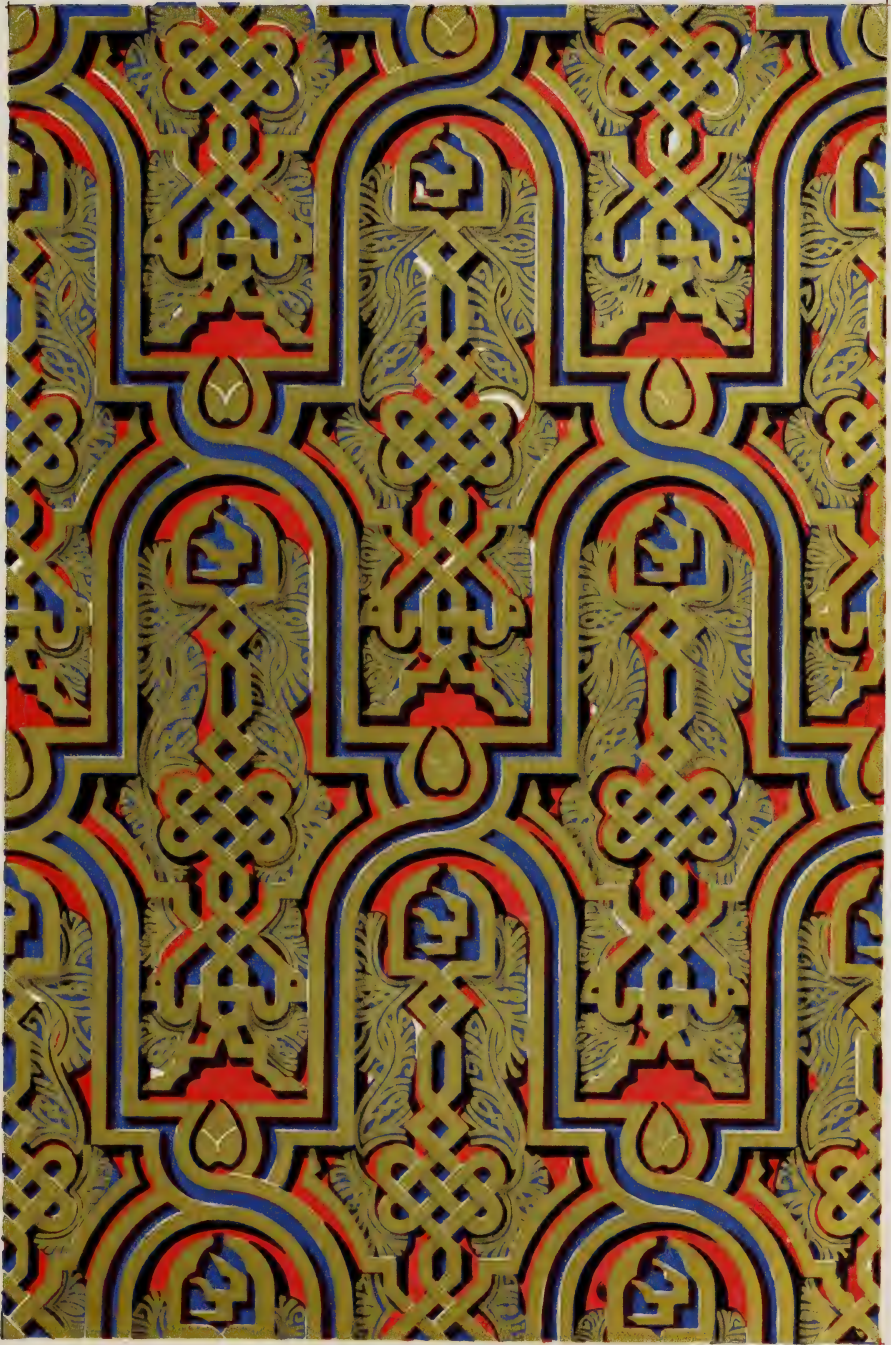


No. 72.

Ornaments on panels, Hall of Ambassadors.







No. 73.

Ornaments on panels, Hall of Ambassadors.







No. 74.

Ornaments on panels, Hall of Ambassadors.





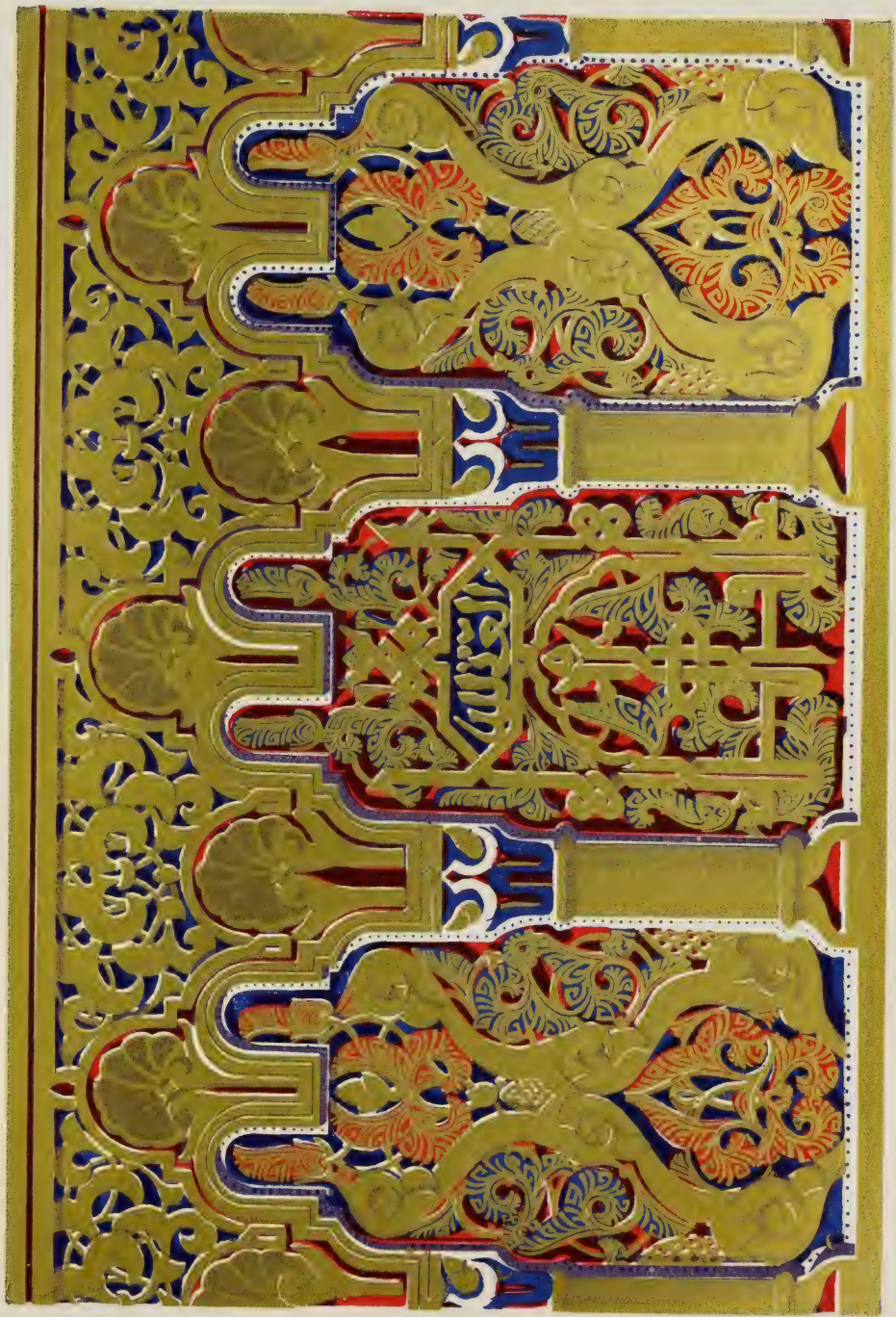


No. 75.

Ornaments on panels, Hall of Ambassadors.





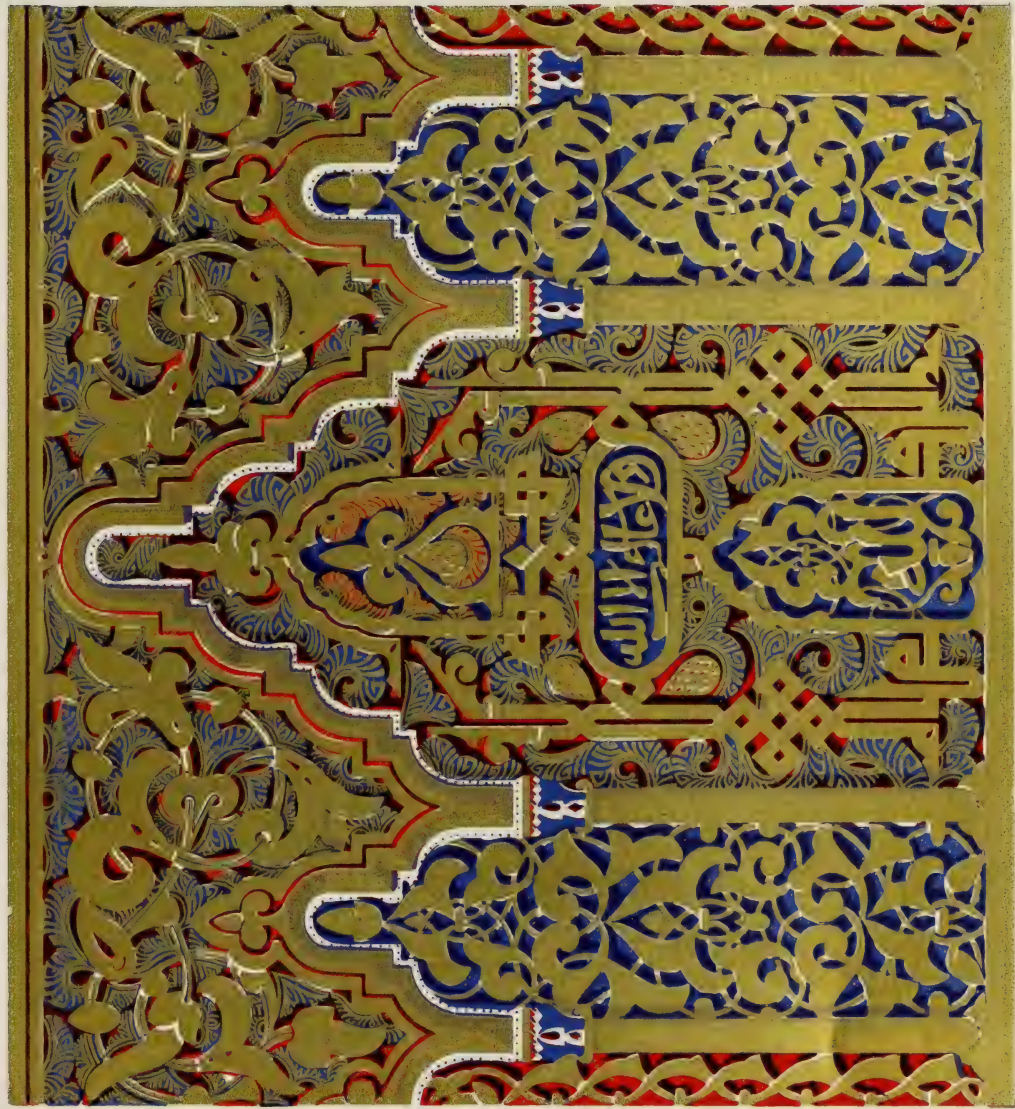


No. 76

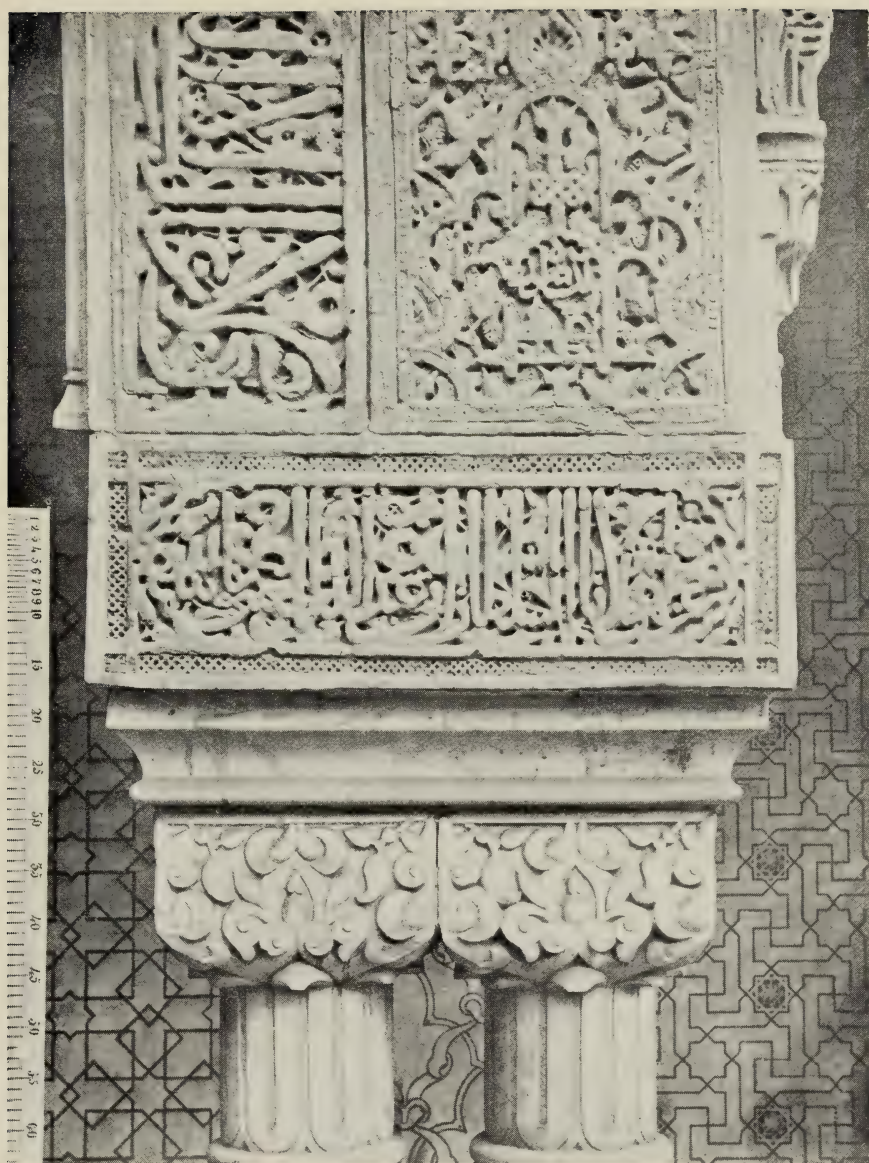
Frieze in the upper chamber, House of Satchel.











CAPITALS IN THE COURT OF THE LIONS, WITH A MEASURE OF ONE METRE.





Although the upper parts of the walls are only coated with plaster, strengthened with reeds, centuries of neglect have not sufficed to destroy this slight, "aerie, faerie" thing of filigree, which has not even the appearance of durability. Wherever the destroyer has mutilated the fragile ornaments, "the temple-



NORTH GALLERY IN THE COURT OF THE LIONS.

haunting martlet, guest of summer," builds his nest and careers in the delicate air, breaking, with his twitter, the silence of these sunny, now deserted courts, once made for Oriental delights, and even now the place in which to read the *Arabian Nights*, or spend a honeymoon—

This guest of summer,  
 The temple-haunting martlet, does approve,  
 By his lov'd mansionry, that the heaven's breath  
 Smells wooingly here: no jutty, frieze,  
 Buttress, nor coigne of vantage, but this bird  
 Hath made his pendent bed, and procreant cradle;  
 Where they most breed and haunt, I have observ'd,  
 The air is delicate. [*Macbeth*, Act i., sc. 6].

### SALA DE LA BARCA—HALL OF THE BARQUE.

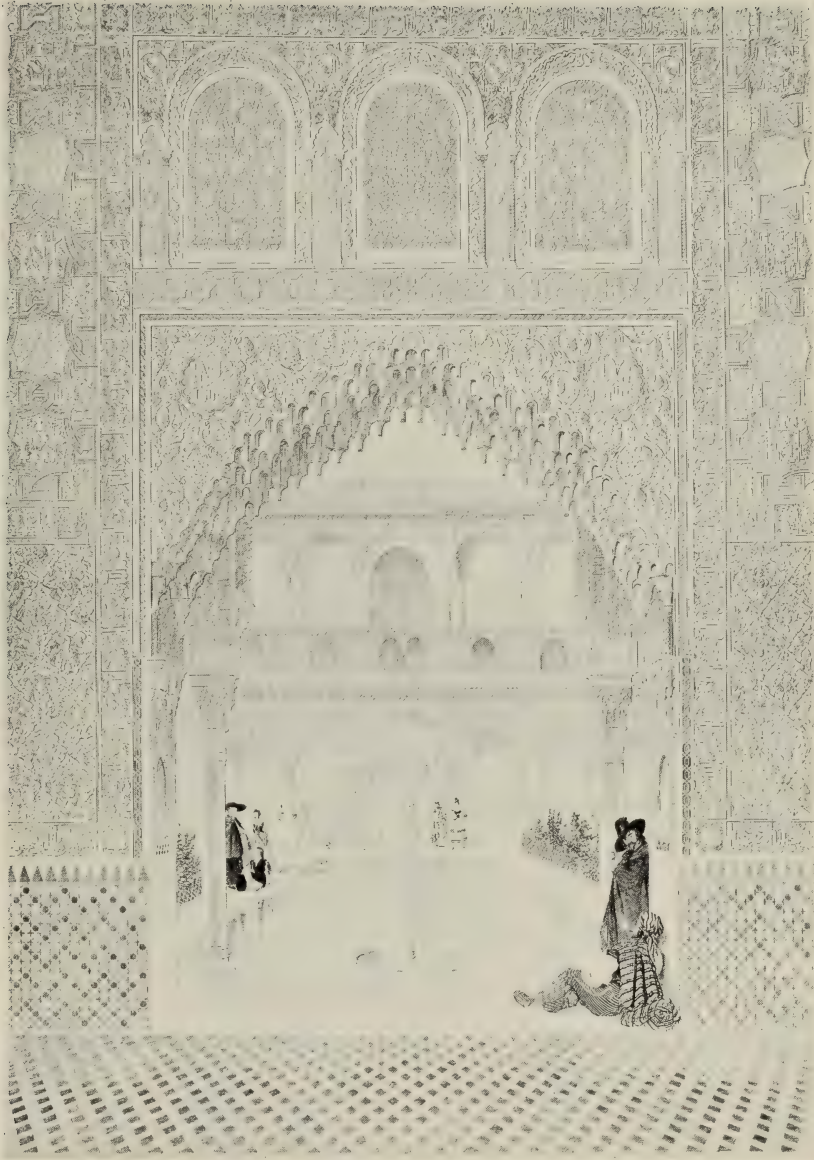
Beyond where the fountain bubbles in the Court of the Fish-pond, is the oblong Hall of the Barque, which is still as radiant with colours as the edge of fading evening cloud. The rivers of poems that fret the walls sing the praises of some long dead Sultán, who conquered twenty fortresses, and whose excellence, running clear through his great deeds, was as the silk thread that carries a necklace of pearls.

"The ceiling of the Hall of the Barque," says Owen Jones, "is a wagon-headed dome of wood, of the most elaborate patterns, receiving its support from pendentives of mathematical construction so curious, that they may be rendered susceptible of combinations as various as the melodies which may be produced from the seven notes of the musical scale; attesting the wonderful power and effect obtained by the repetition of the most simple elements."

Alas! it must be added that this beautiful Hall was greatly injured by a fire, which took place in September, 1890.

### SALA DE LOS EMBAJADORES—HALL OF AMBASSADORS.

After traversing the Hall of the Barque, we come upon the Hall of Ambassadors—the Golden Saloon—with a dome which bursts like a flower-bell upon the sight. The most

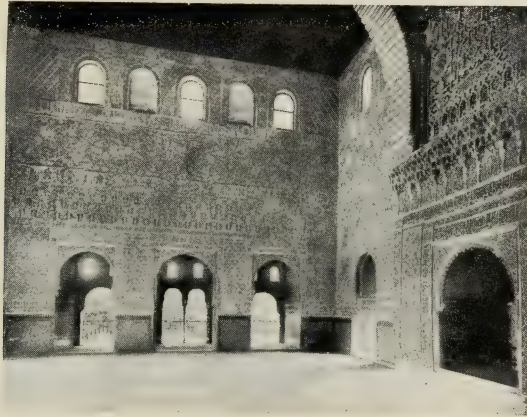


ENTRANCE TO THE HALL OF THE BARQUE, WITH VIEW OF THE  
COURT OF THE FISH-POND, OR OF THE MYRTLES.





beautiful thing about these Moorish domes is, not their grand poise and balance, but the airiness of them. They seem mere resting clouds swelling round you and canopying you with colour. You have no sense of their weight or means of permanency. The stalactite ornament, as it is called, seems fashioned in emulous rivalry of golden-celled honeycomb, in which honey still rests; honey, dyed by the juices of the flowers from which it has been drawn. The walls are like the leaves of illuminated missals, framed by cornices of poem and prayer.



THE HALL OF AMBASSADORS.

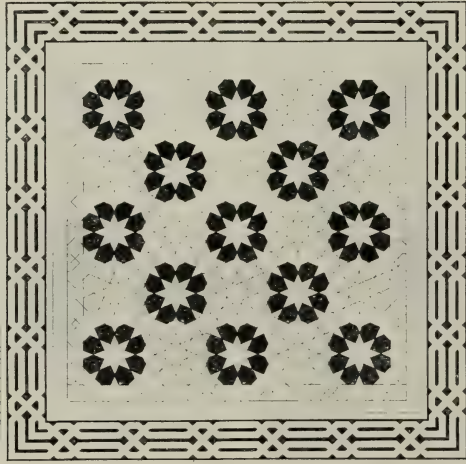
The Hall of Ambassadors is a square of thirty-seven feet, and is sixty feet high from the floor to the centre of the dome. It is the largest, as well as the most imposing of the Halls of the Alhambra, though in arrangement and symmetry of details less perfect than the Hall of The Two Sisters.

Inscriptions of verses from the Koràn abound amongst the decorations.

The present ceiling of the Hall of the Ambassadors is a dome

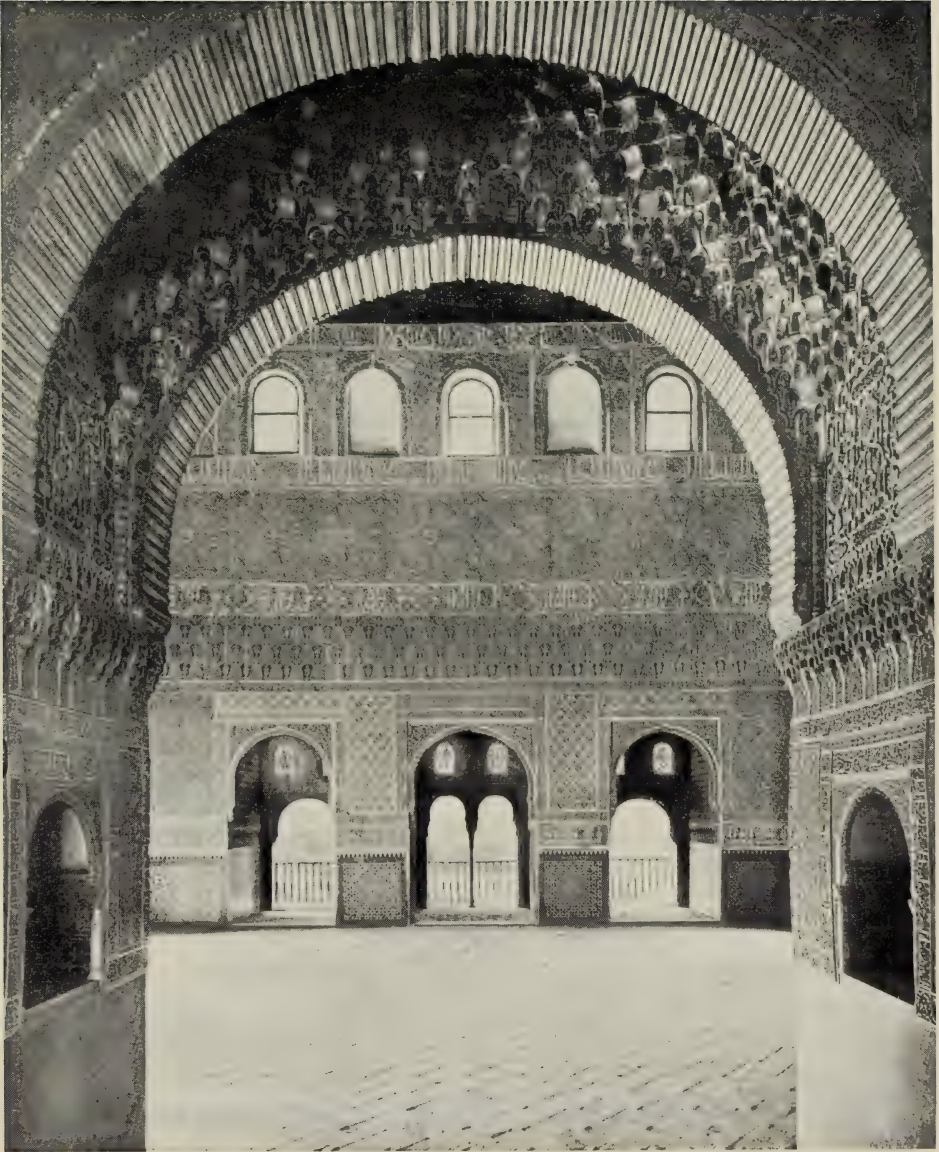
of wood, ornamented by ribs intersecting each other in various patterns in gold, on grounds of blue and red. The ceiling is ingenious in construction and beautiful in detail. Owen Jones thinks that an arch of brick was originally thrown across the hall, which gave way after the completion of the building, carrying with it an earlier ceiling, which was afterwards replaced by the present dome.

In the centre divan, on the north side of the Hall, there is



MOSAIC IN DADO, HALL OF AMBASSADORS.

a most beautiful Mosaic dado, as perfect as when originally executed, and which seems to be imperishable. It is formed of baked clay, squeezed into moulds of the different figures, glazed on the surface, and bevelled slightly on the edge. Thus, when necessary, the Mosaics were not only easily withdrawn from the moulds, but, when united, they formed a key for the mortar. In this particular recess, doubtless, was the throne of



GENERAL VIEW OF THE HALL OF AMBASSADORS.

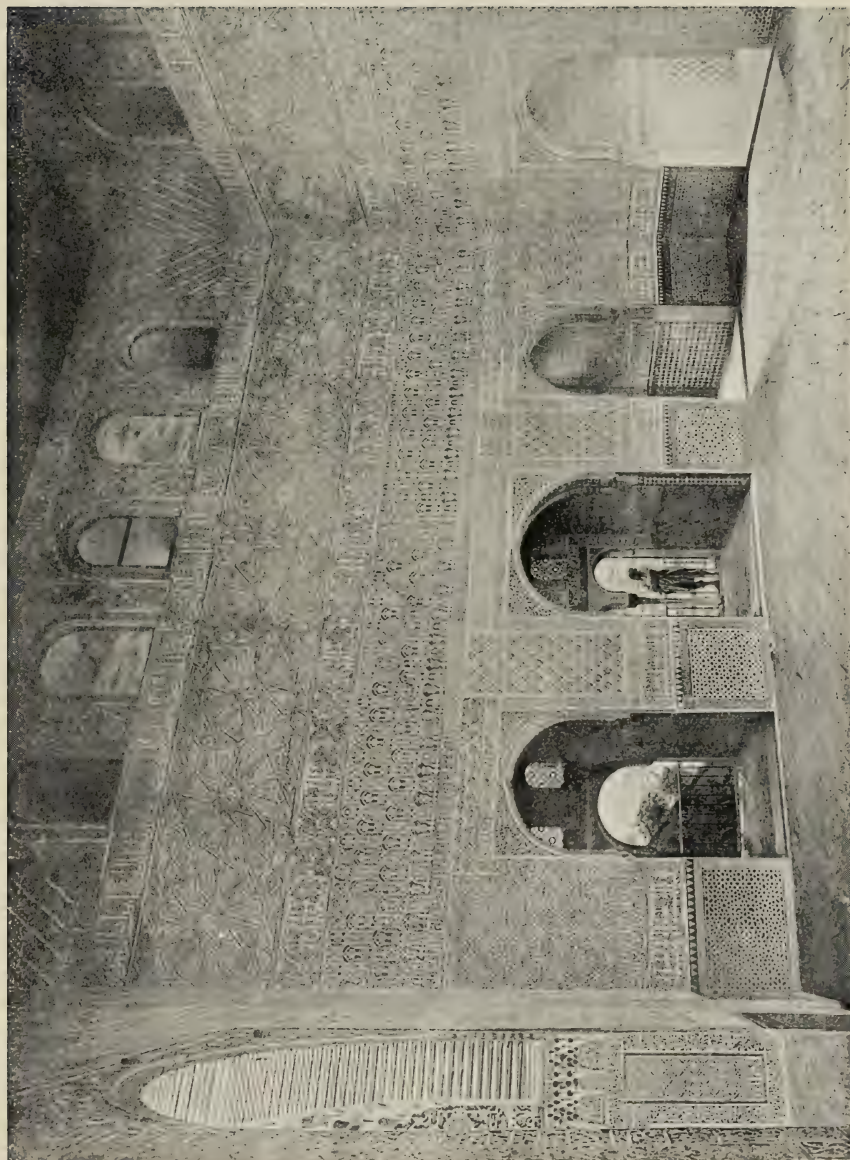






GENERAL VIEW OF THE HALL OF AMBASSADORS.





HALL OF AMBASSADORS.

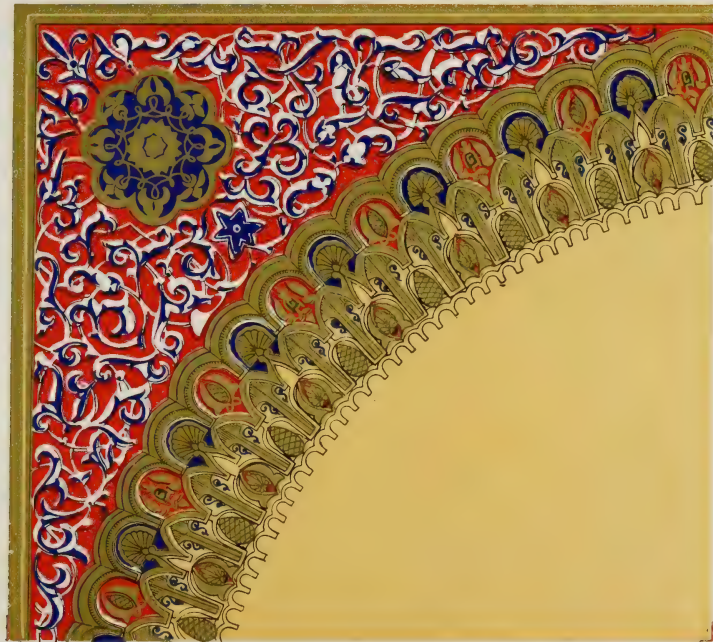








PLATE LXV.



No. 78.

From the centre arch of the Court of Lions.



No. 79

From the entrance to the Hall of the Two Sisters.

Spandils of Arches.







No. 80.

Details of the woodwork of the door to the Hall of Abencerrages.



PLATE LXVII.



No. 81



No. 82

Spandrils of Arches, Hall of Justice.







No. 83

Ornaments on the walls of the Hall of the Ambassadors.



PLATE LXIX.



No. 84.

From the entrance to the Court of Lions from the Court of the Fish Ponds.

Spandrils of Arches.



No. 85.

From the entrance to the Court of the Fish Ponds from the Hall of the Ark.

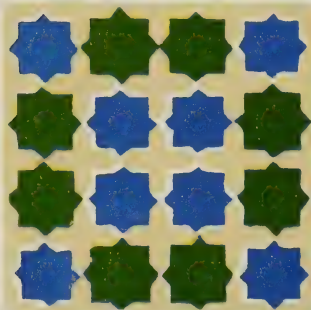




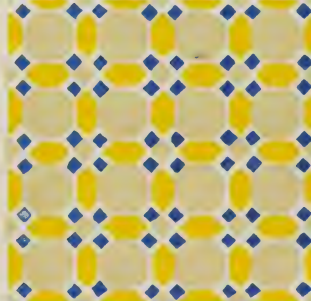
PLATE LXX.

No. 92.

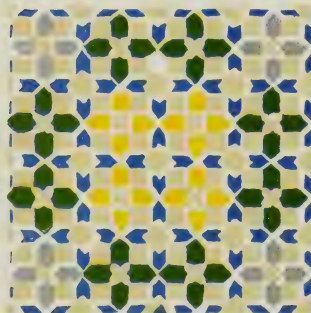
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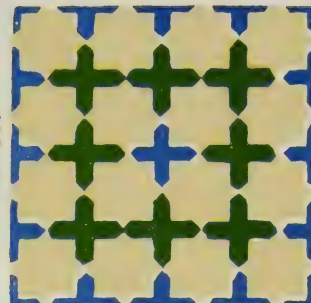
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No. 88.



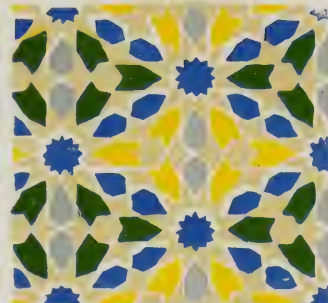
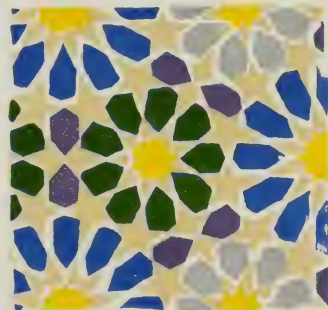
No. 89.



No. 90.



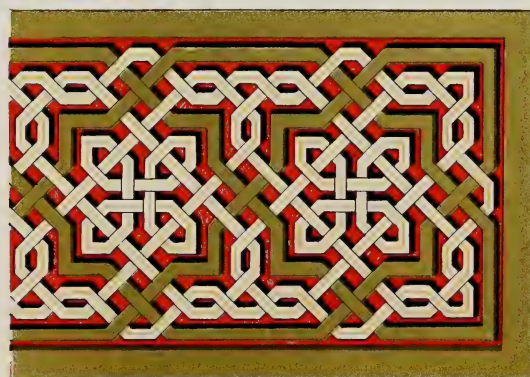
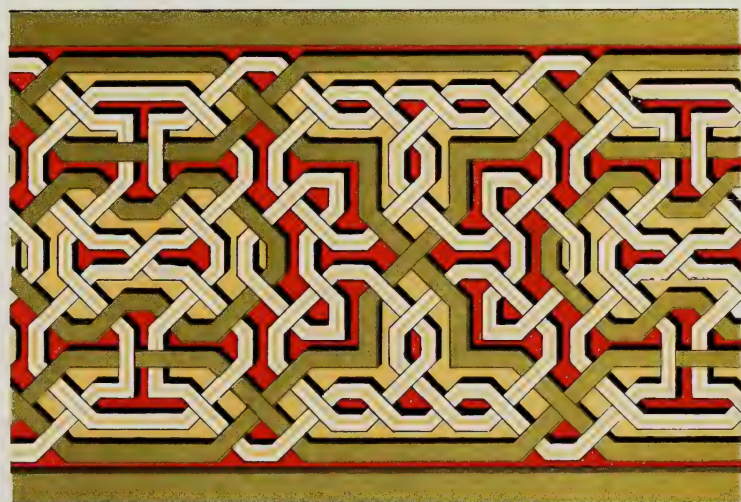
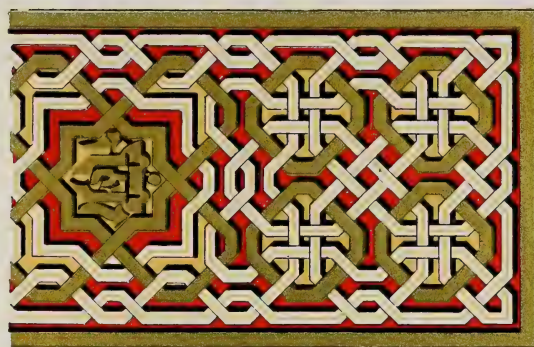
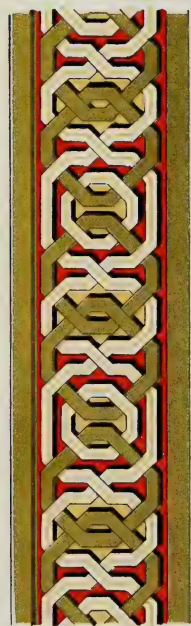
No. 91.



Mosaics from the Hall of Ambassadors, Hall of Two Sisters, and Hall of Justice.









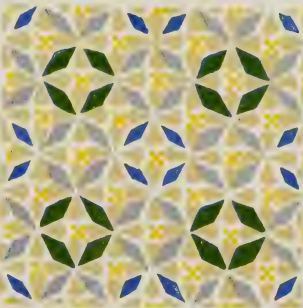
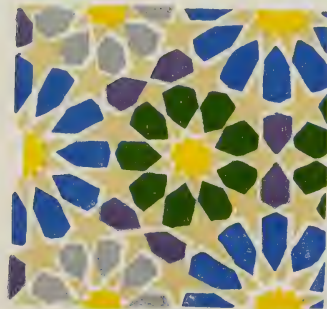


# PLATE LXXII.

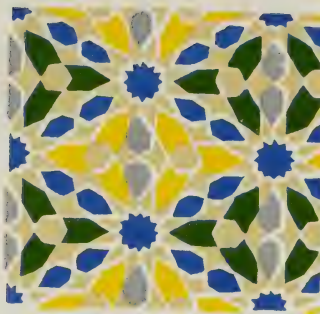
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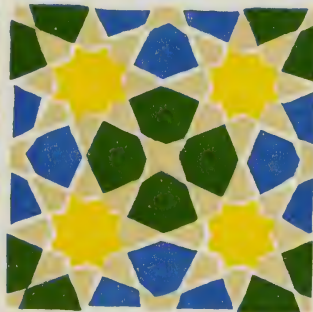
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No. 96.



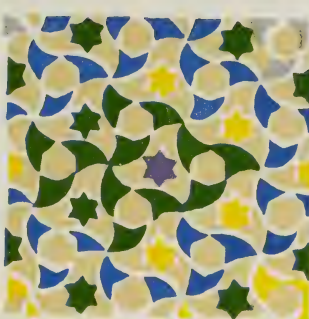
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No. 98.



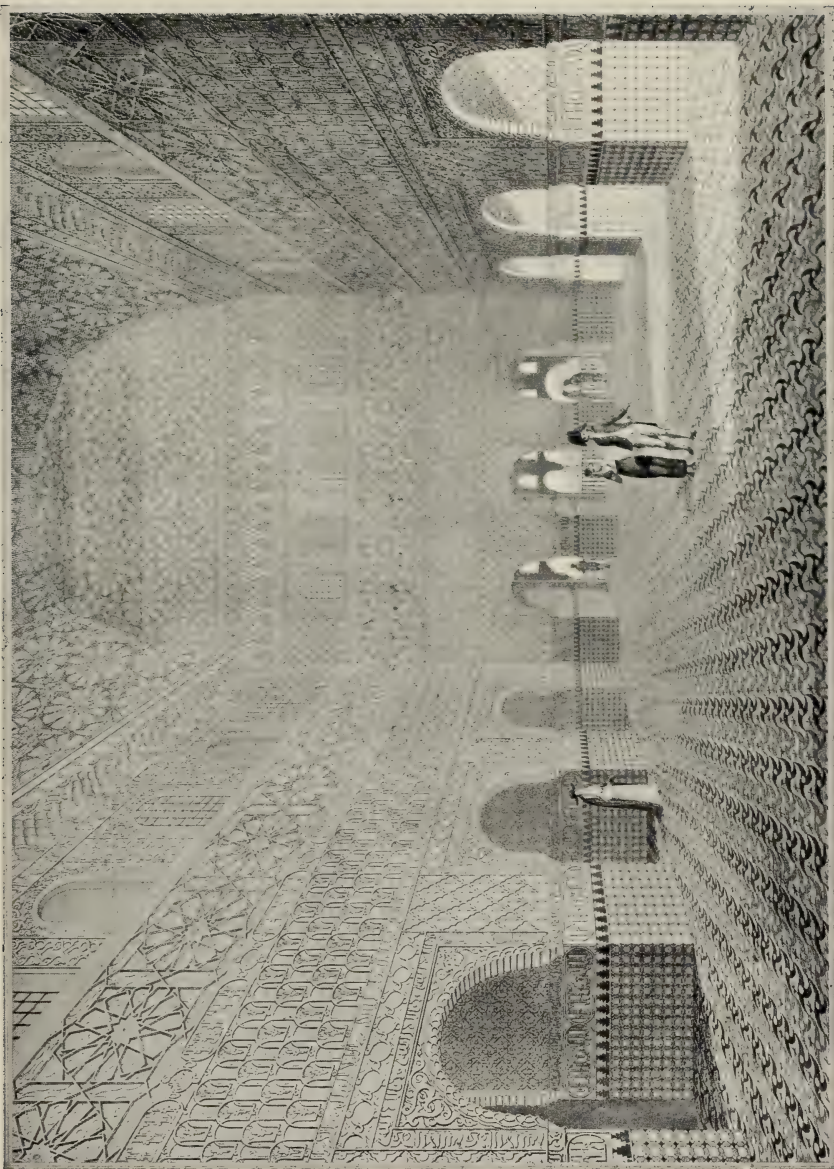
No. 99.



No. 100.

Mosaics from the Hall of Ambassadors, Hall of Two Sisters, Hall of Justice, and Court of the Fish Pond.

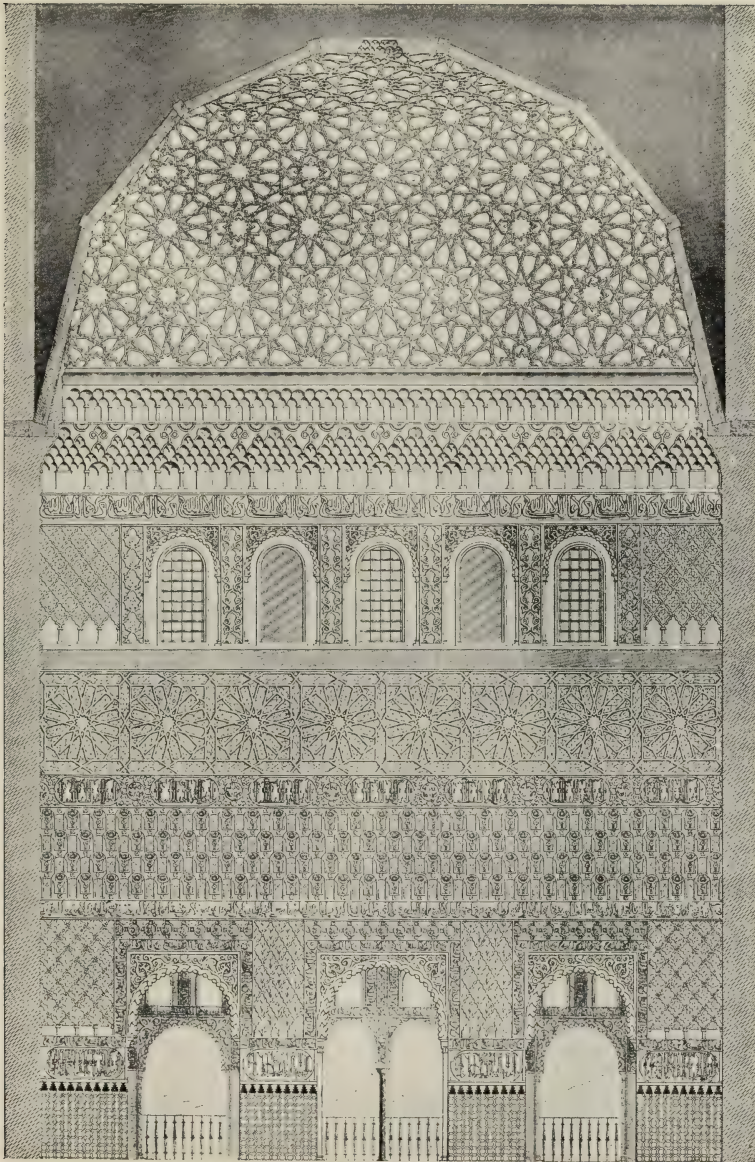




PERSPECTIVE VIEW OF THE HALL OF AMBASSADORS.

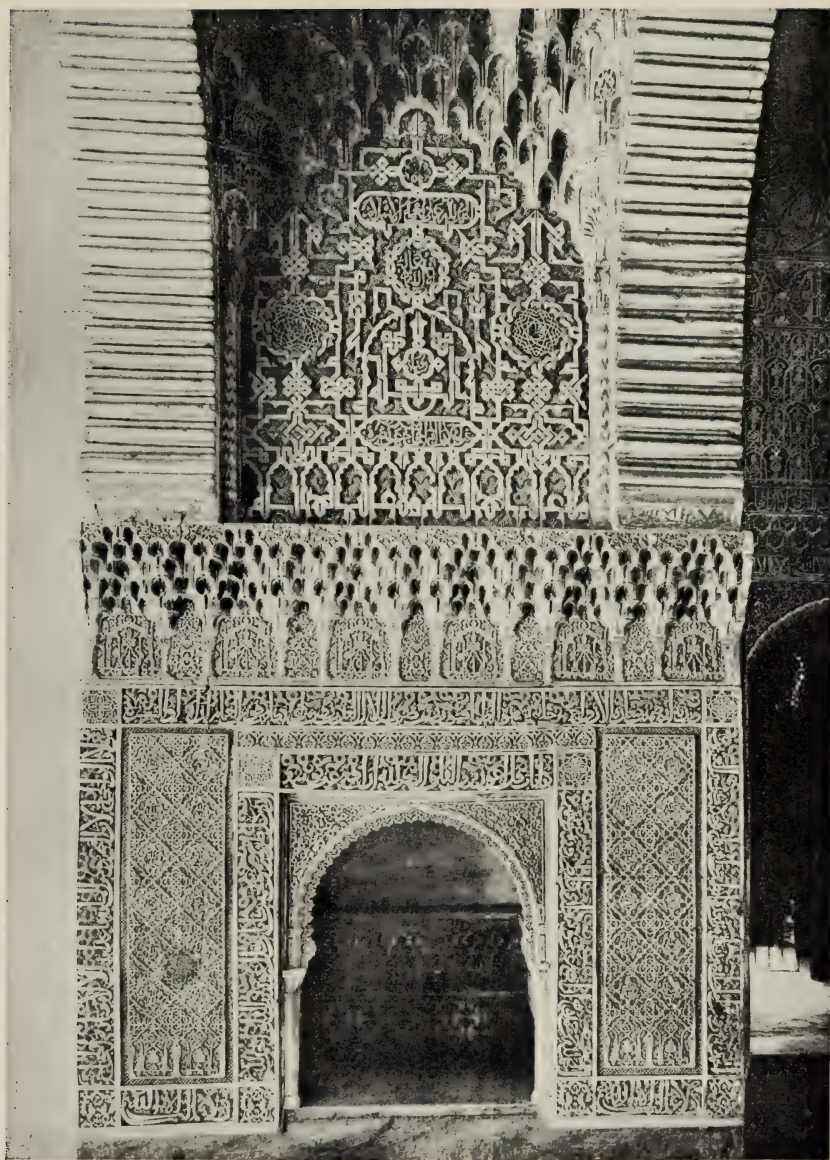






SECTION AND ELEVATION OF THE INTERIOR OF THE HALL  
OF AMBASSADORS.





DETAIL IN THE HALL OF AMBASSADORS.

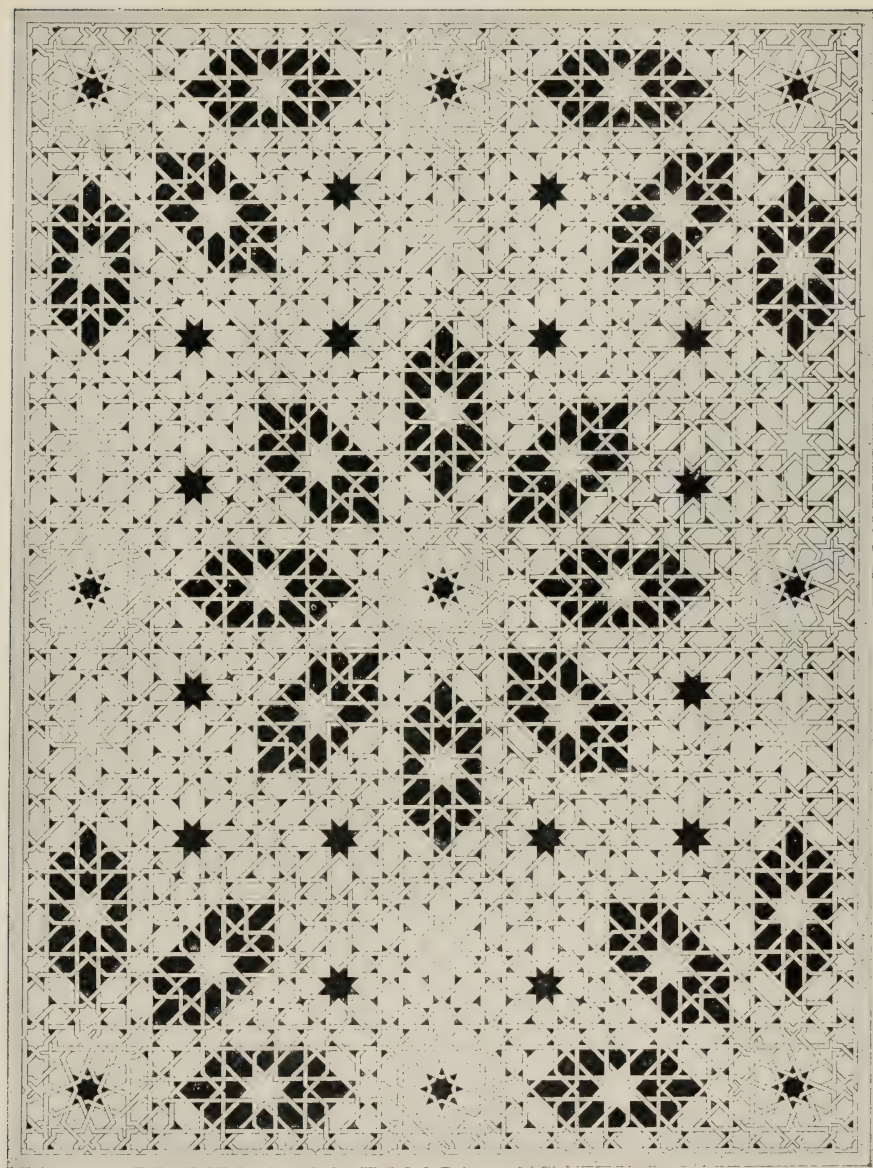






KUFIC INSCRIPTIONS, HALL OF AMBASSADORS.

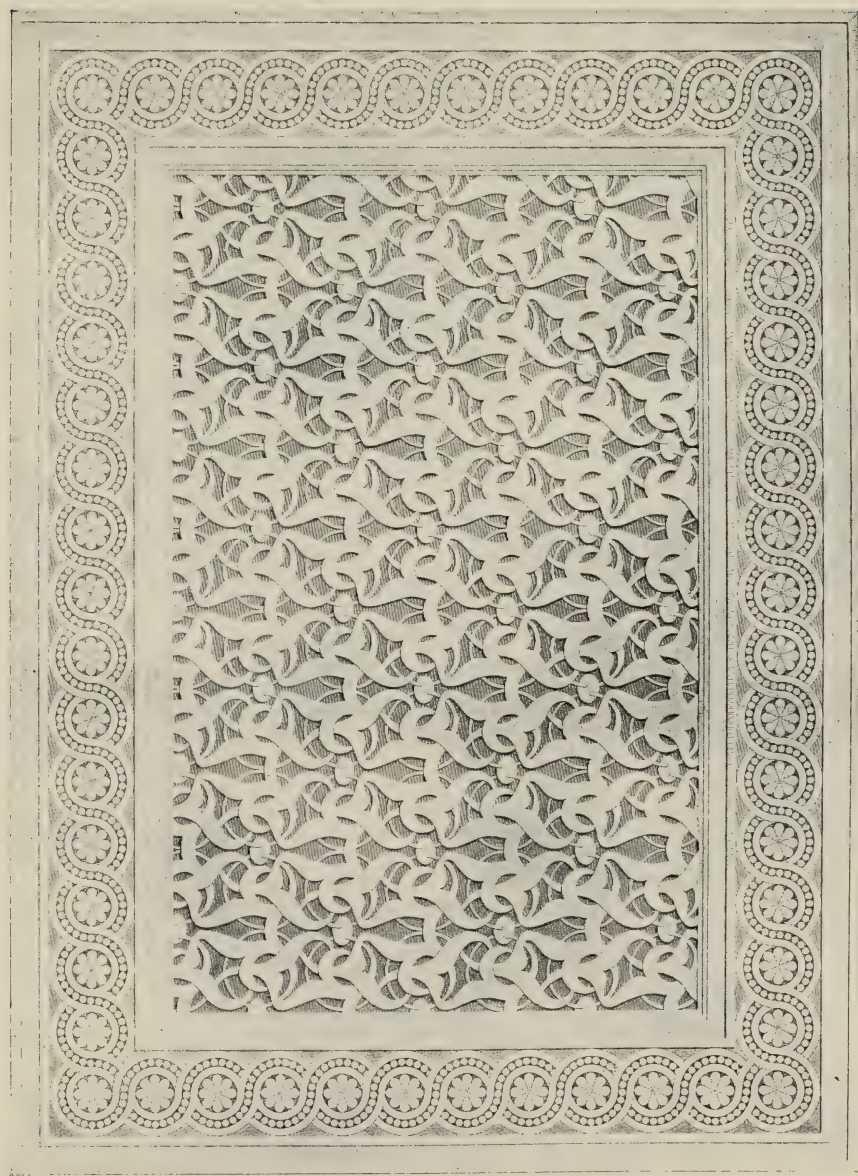




MOSAIC ON DADO OF BALCONY HALL OF AMBASSADORS







ORNAMENT FROM THE SIDE OF A WINDOW, HALL OF AMBASSADORS.

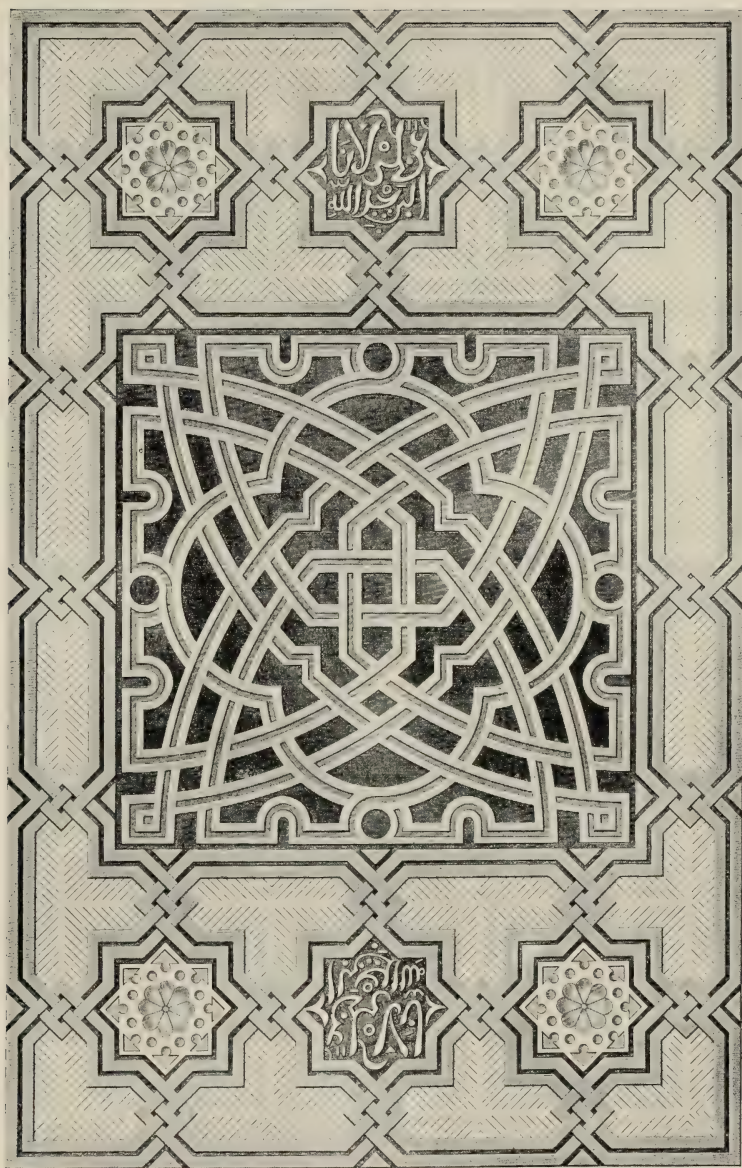




MURAL ORNAMENT, ENTRANCE TO THE HALL OF AMBASSADORS.

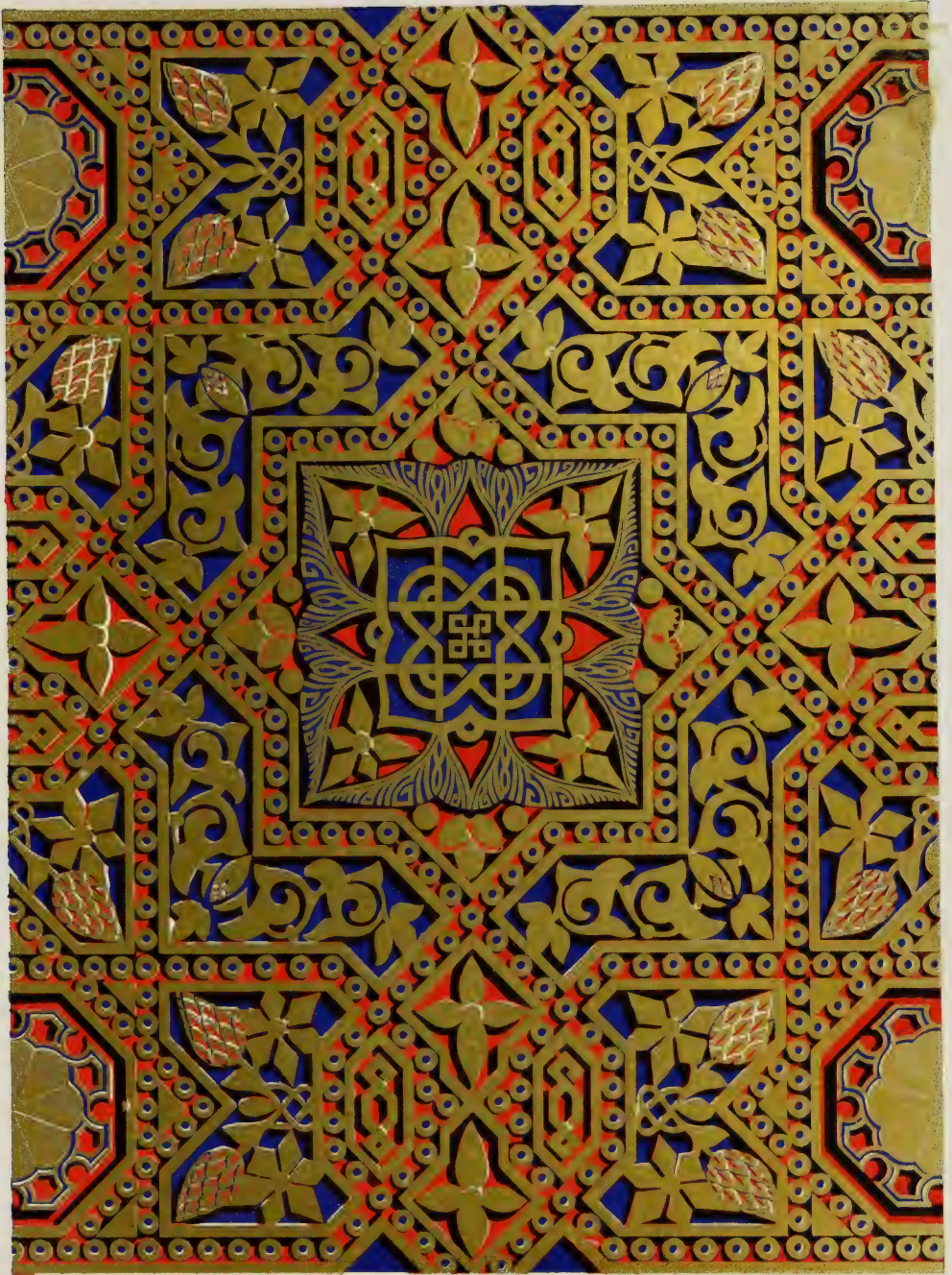






ORNAMENT AT THE SIDE OF DOORWAY, ENTRANCE TO THE HALL  
OF AMBASSADORS.



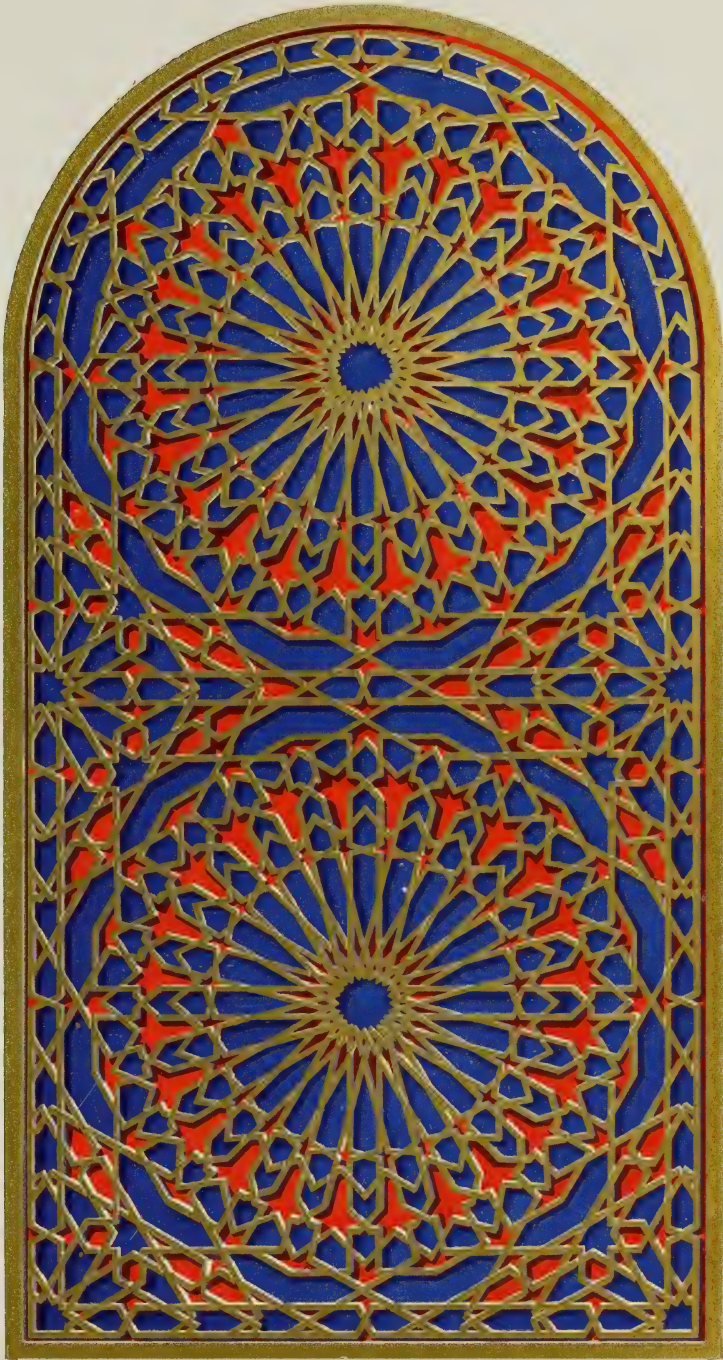


No. 101.

Panels on walls, Tower of the Captive.







No. 102.

Blank window, Hall of the Bark.











PLATE LXXVI.

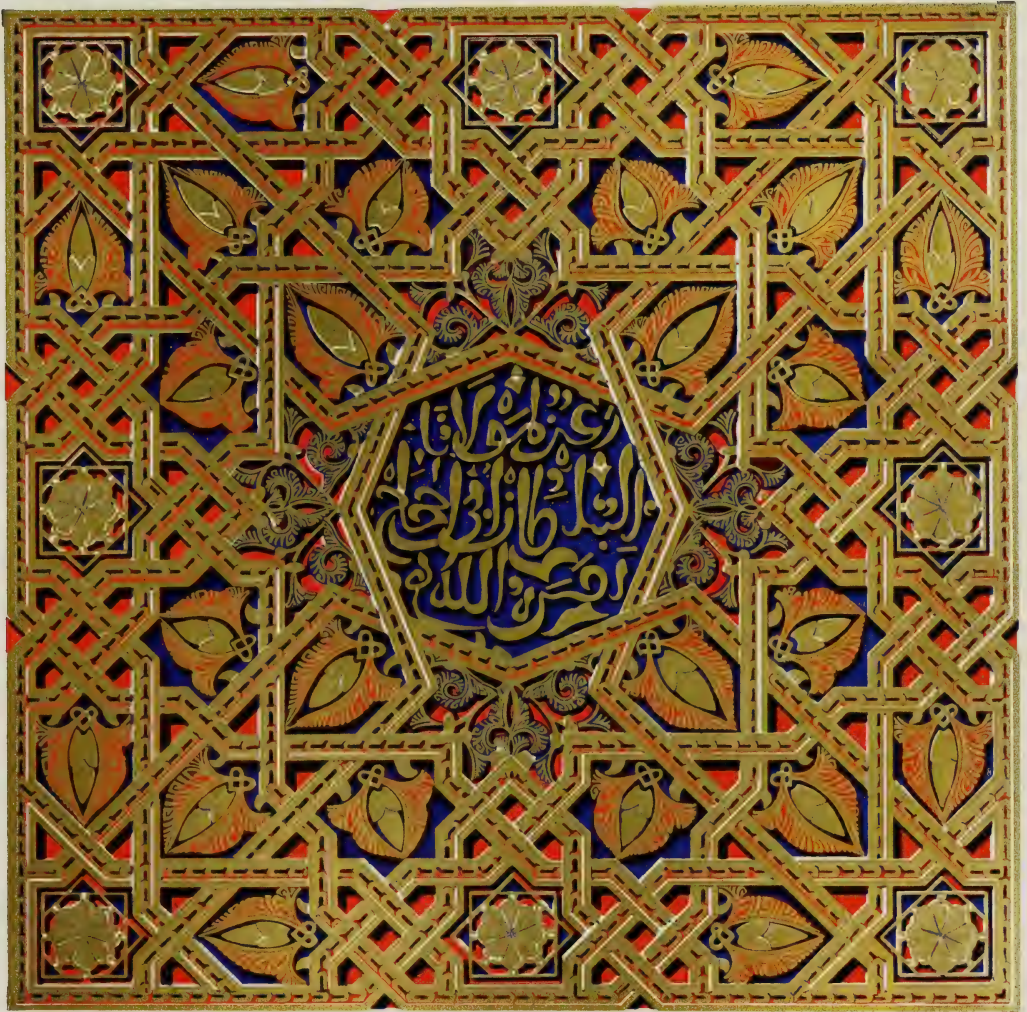


No. 104

Band at springing of arch at the entrance of Hall of the Two Sisters from the Court of Lions.



PLATE LXXVII.



No. 105.

Panelling of the centre recess, Hall of Ambassadors







No. 106.

Part of ceiling of the Portico of the Court of the Fish Pond.





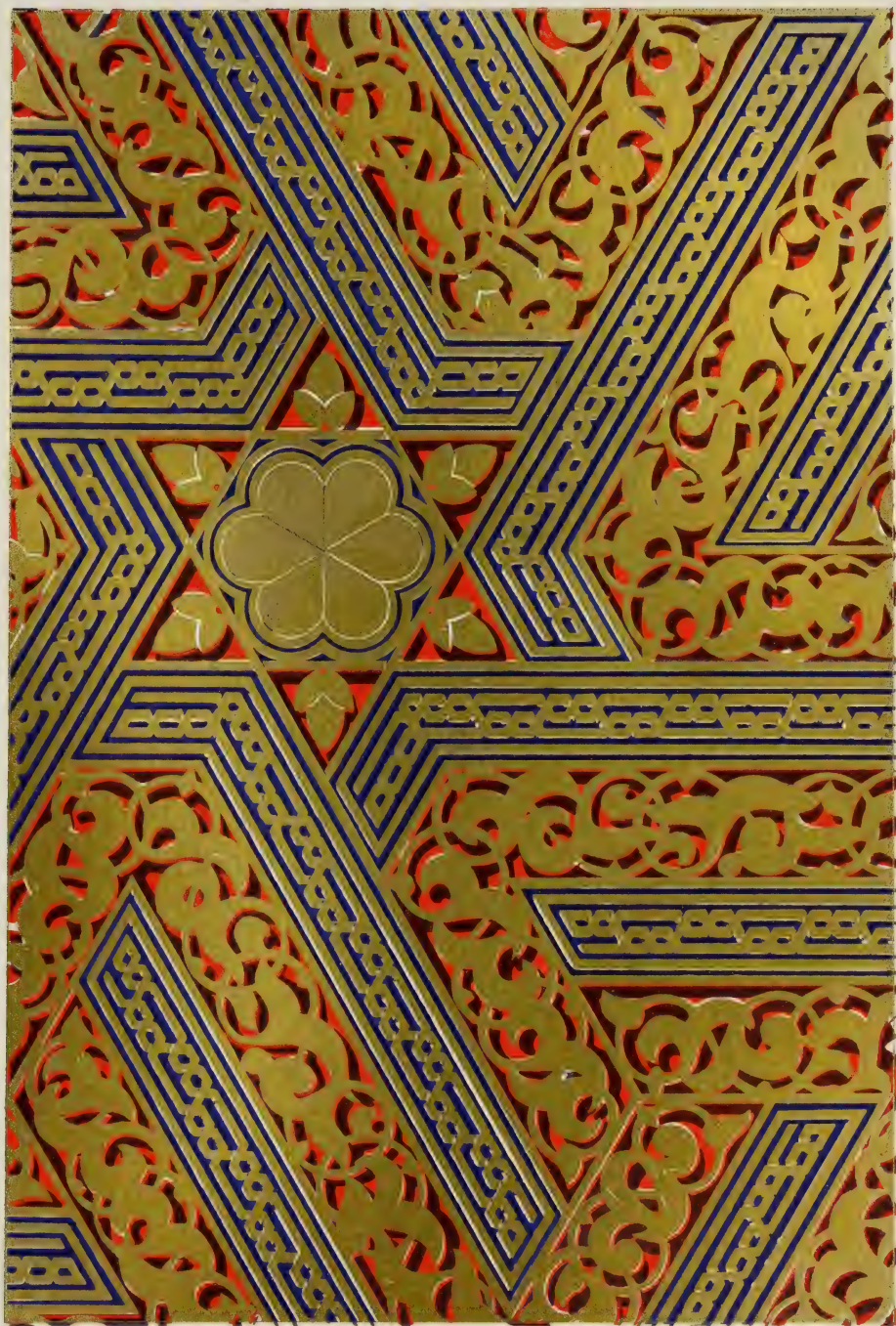


No. 107.

Blank window, Hall of the Bark.

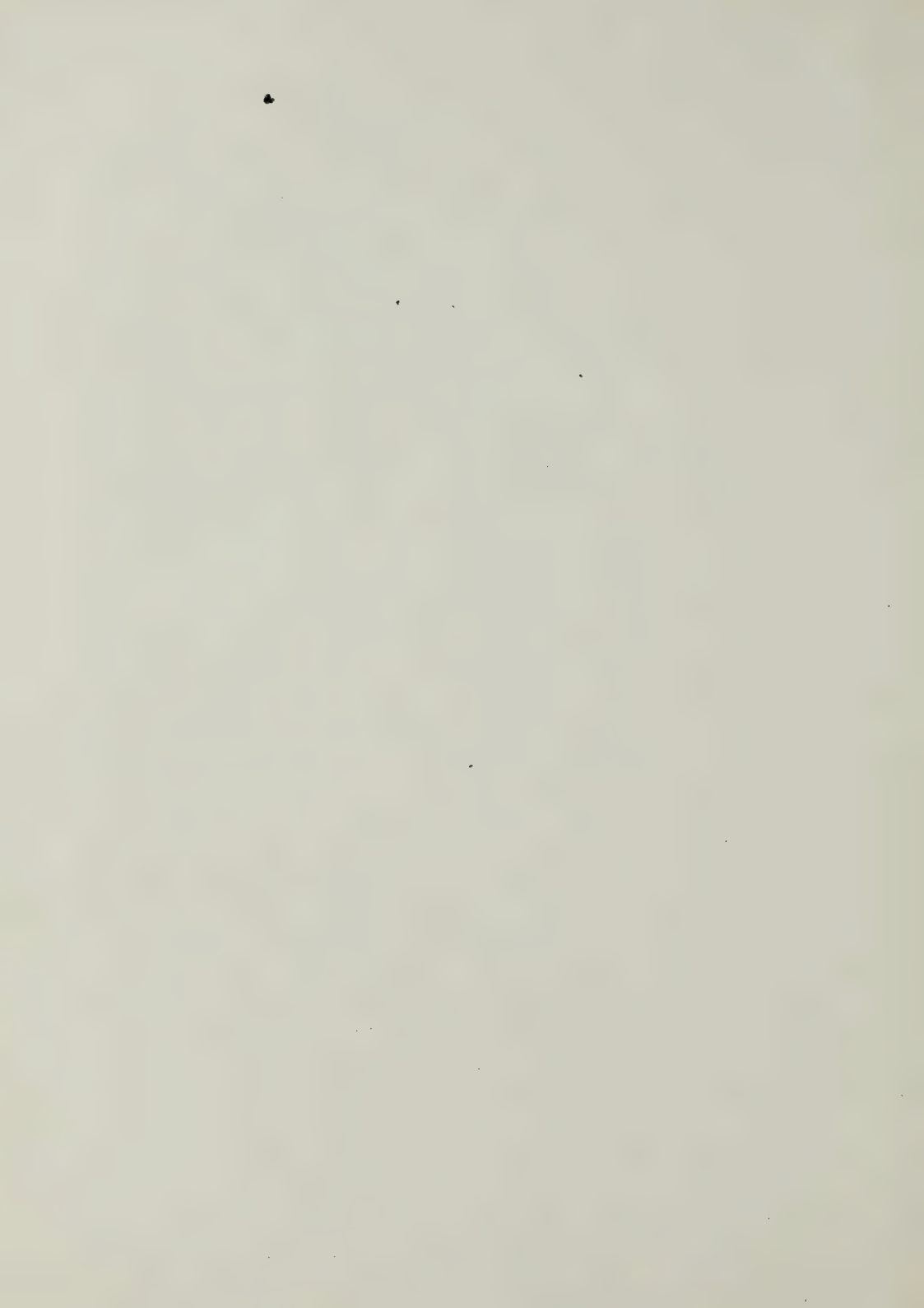






No. 108.

Ornaments on the walls, House of Sanchez.

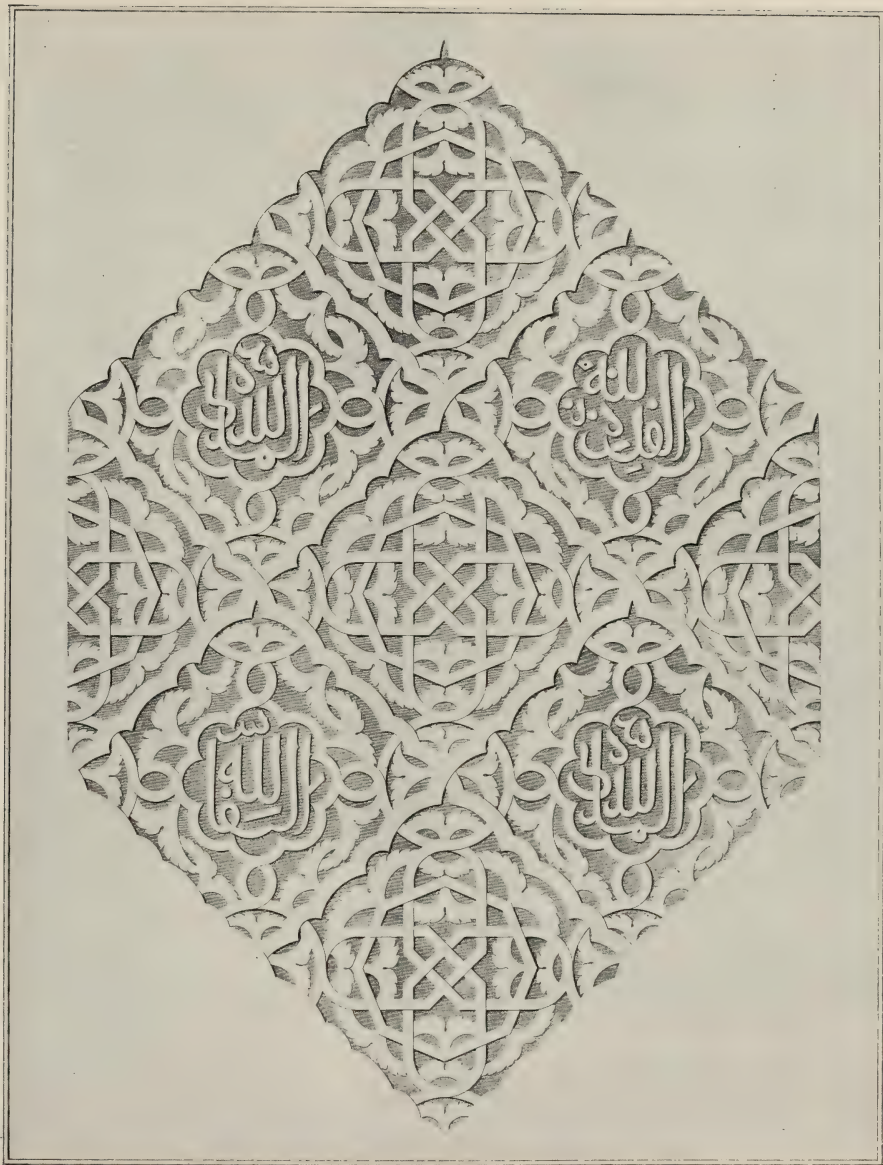




AN ARABIAN ORNAMENT, HALL OF AMBASSADORS.







AN ARABIAN ORNAMENT, ENTRANCE TO THE HALL OF AMBASSADORS.





INSCRIPTIONS AND ORNAMENT, HALL OF AMBASSADORS.

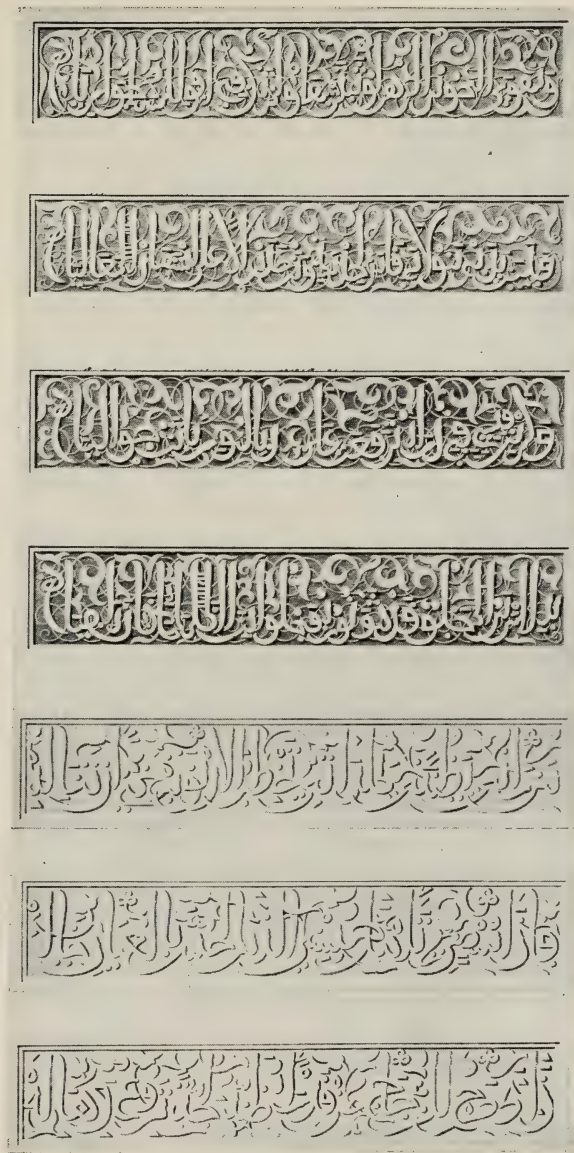






ORNAMENT FROM THE SIDE OF A WINDOW,  
HALL OF AMBASSADORS.

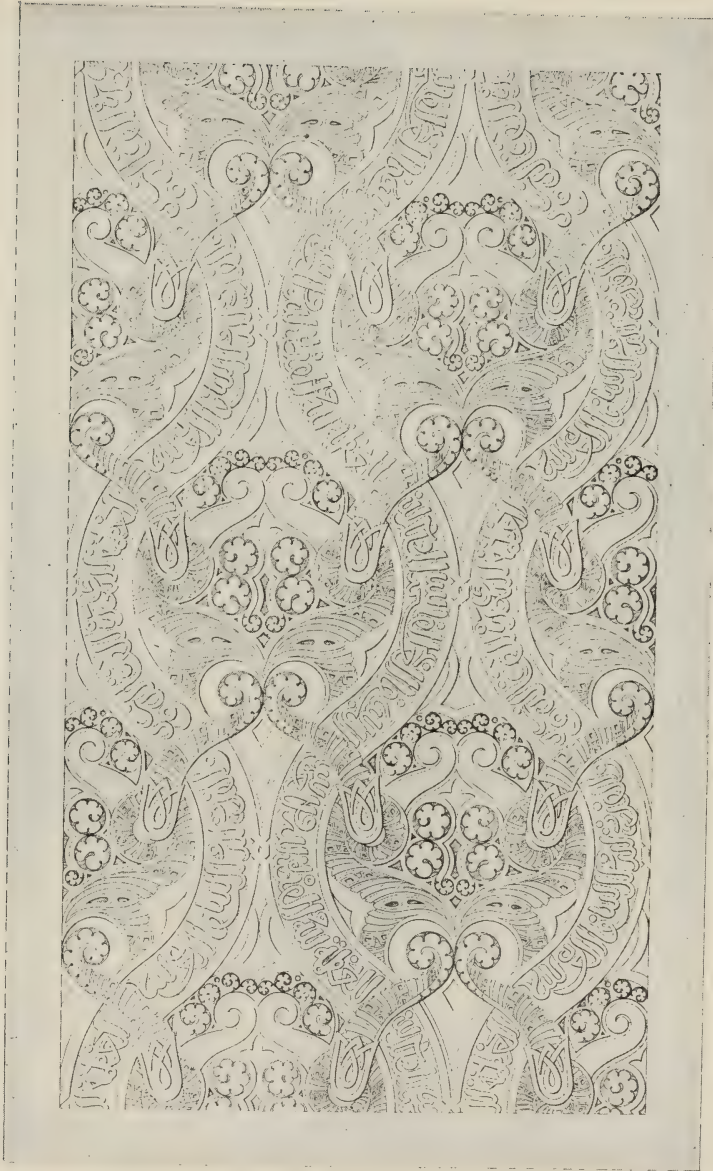




INSCRIPTIONS IN THE HALL OF AMBASSADORS.

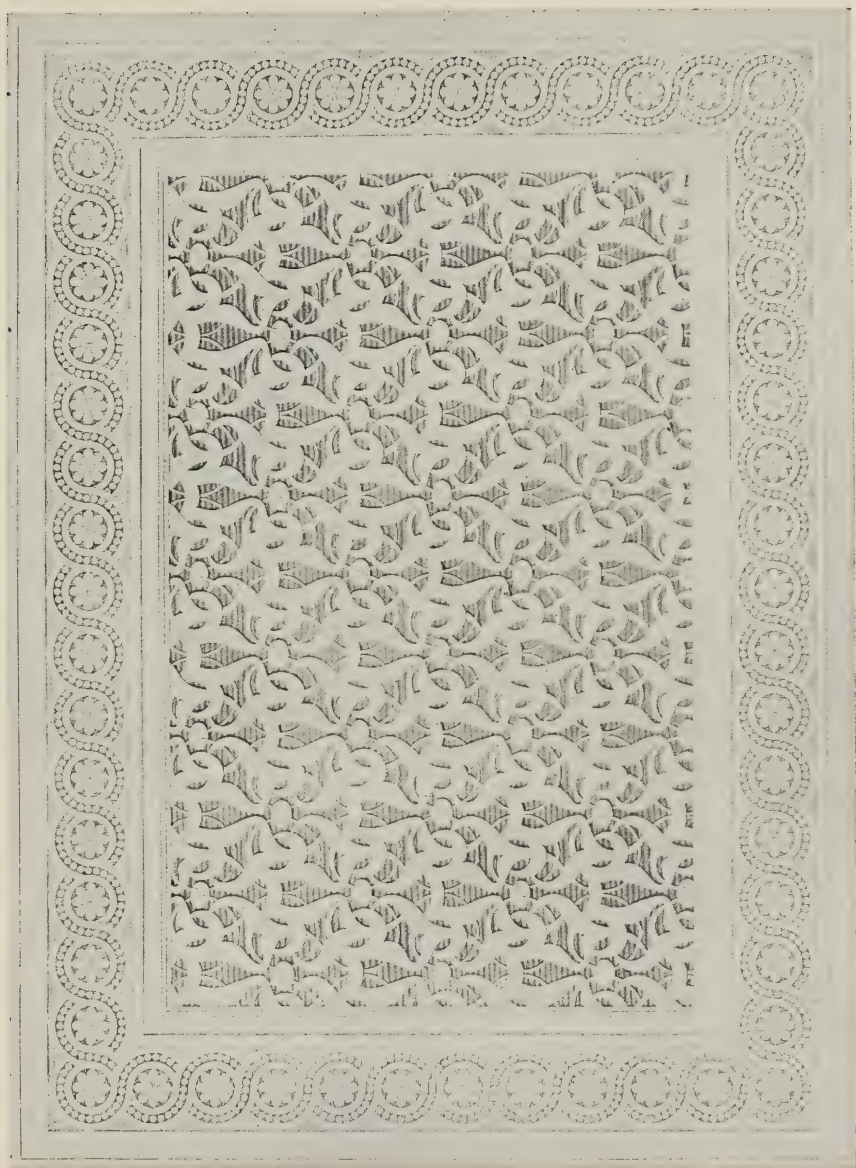






MURAL ORNAMENT, HALL OF AMBASSADORS.

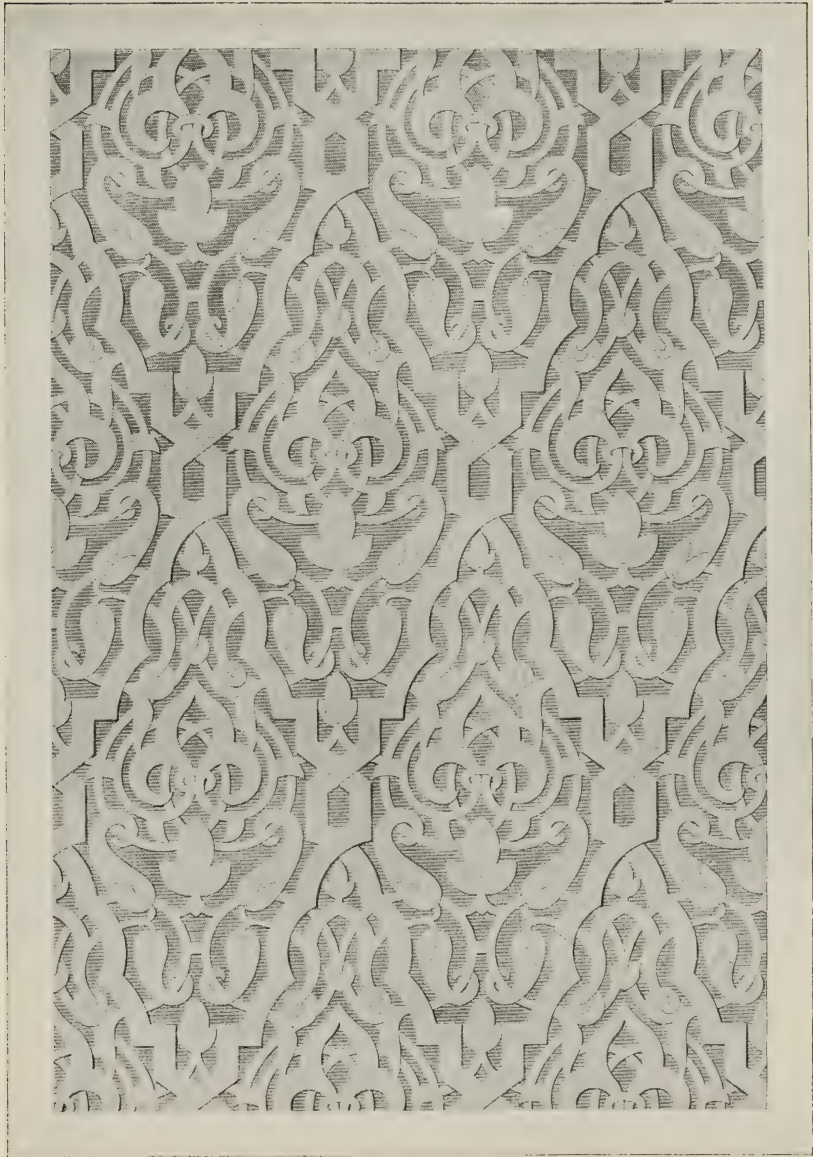




ORNAMENT FROM THE SIDE OF A WINDOW, HALL OF AMBASSADORS.

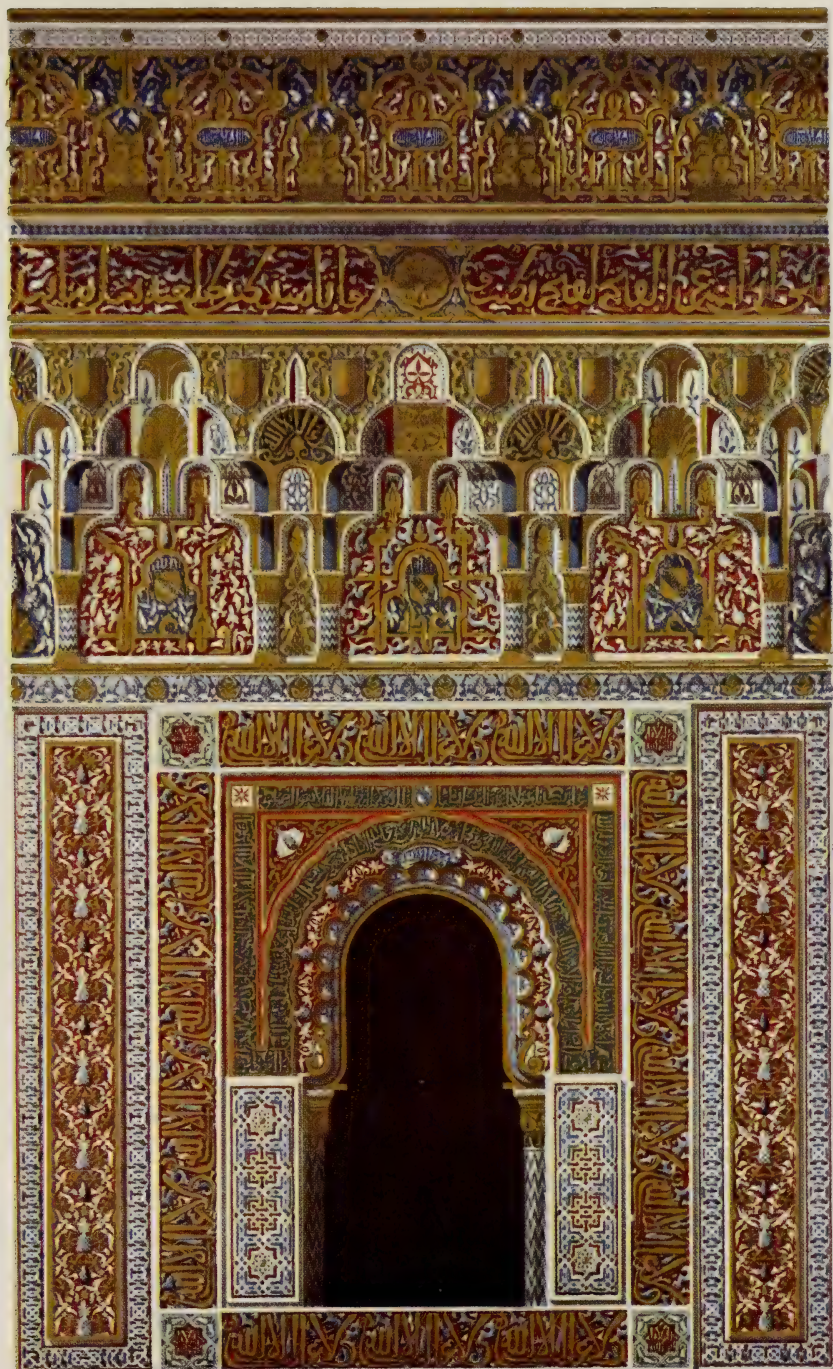






ORNAMENT FROM THE SIDE OF A WINDOW, HALL OF AMBASSADORS.





Cornice and window in the centre of the Façade of the Mosque.







Detail of the central part of "Lindaraja's" Balcony.



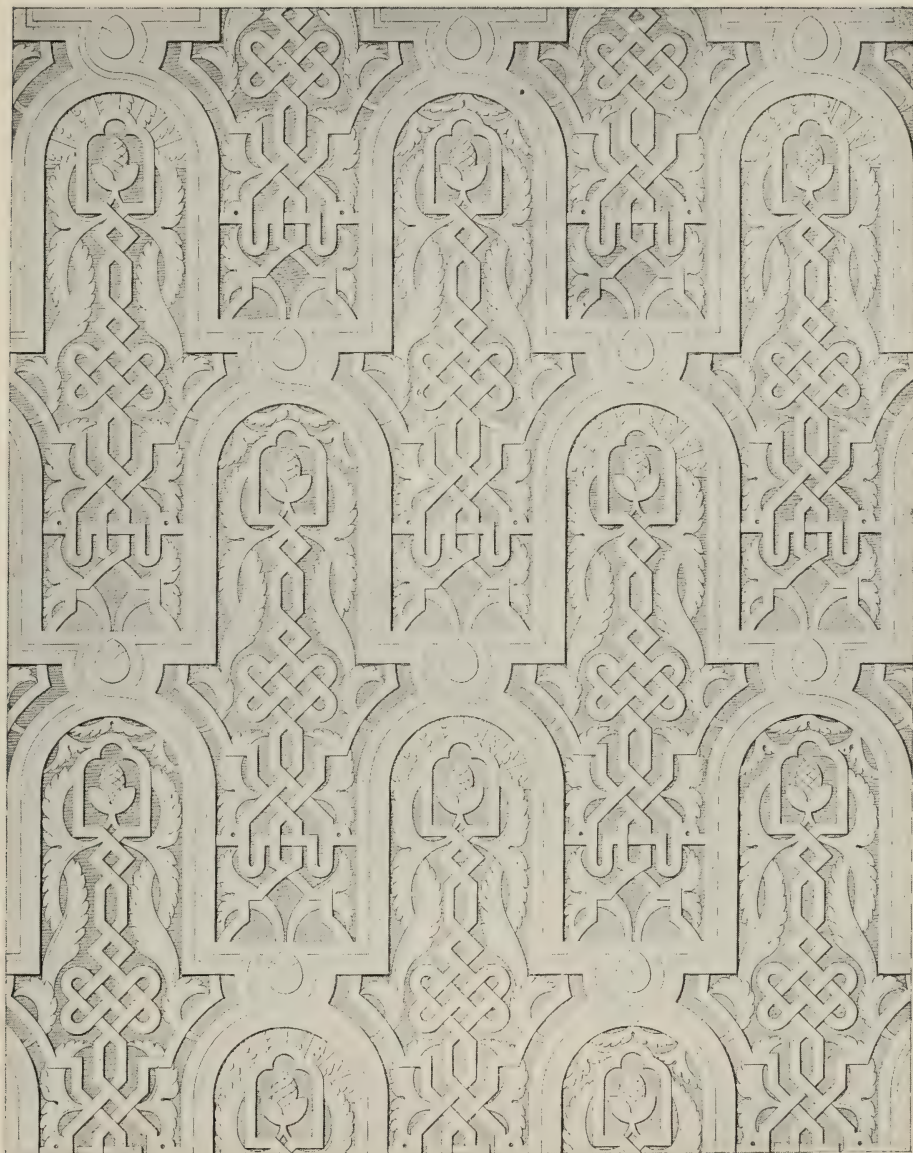




Lower part of "Lindaraja's" Balcony.

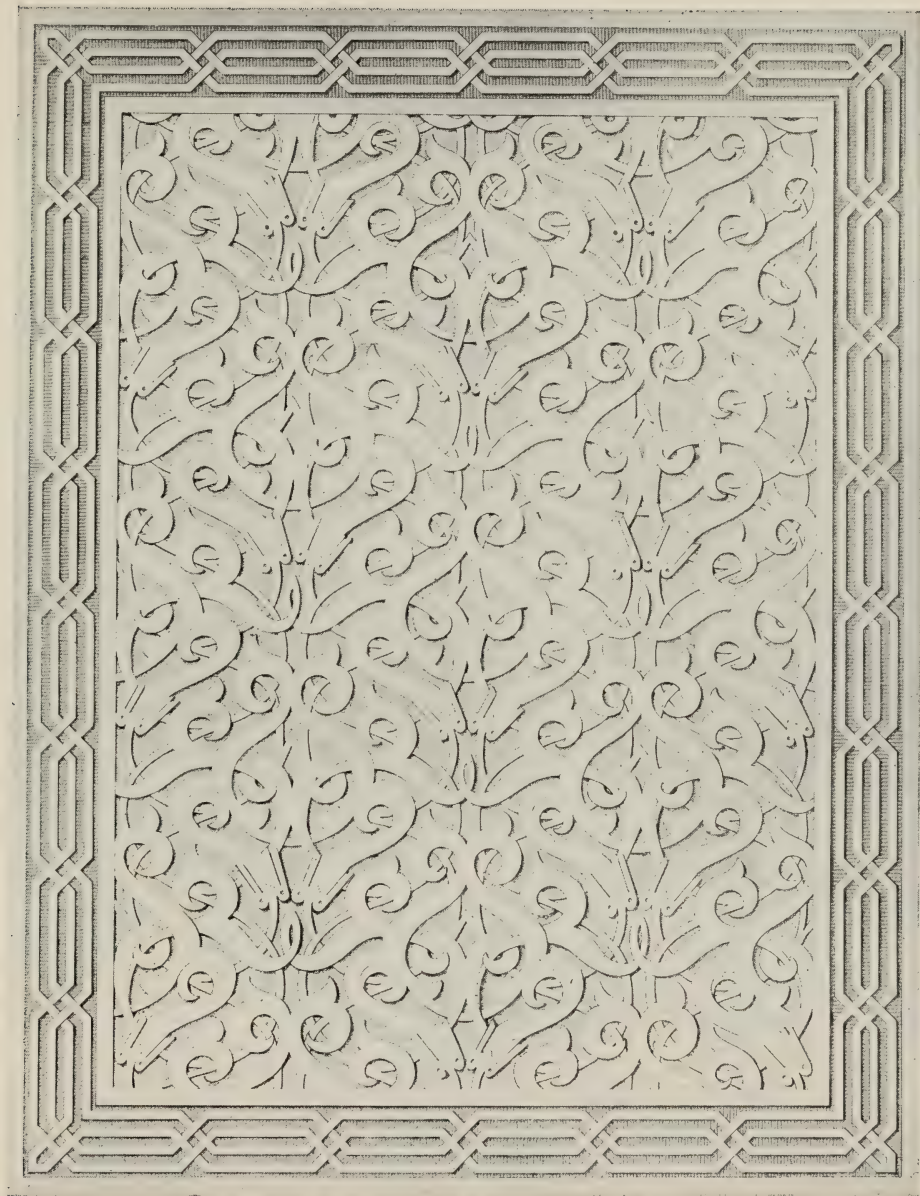






ORNAMENT FROM THE SIDE OF A WINDOW, NORTH FRONT OF THE HALL  
OF AMBASSADORS.

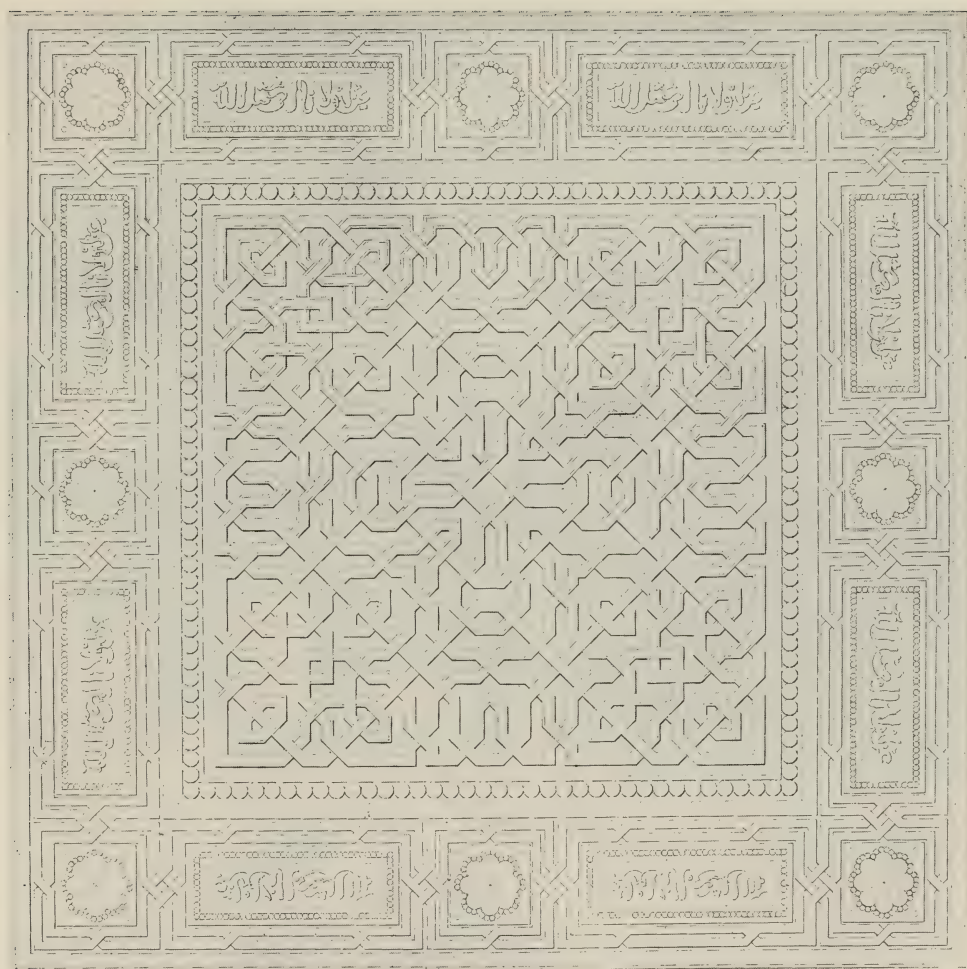




ORNAMENT IN THE SIDE OF A WINDOW, HALL OF AMBASSADORS.

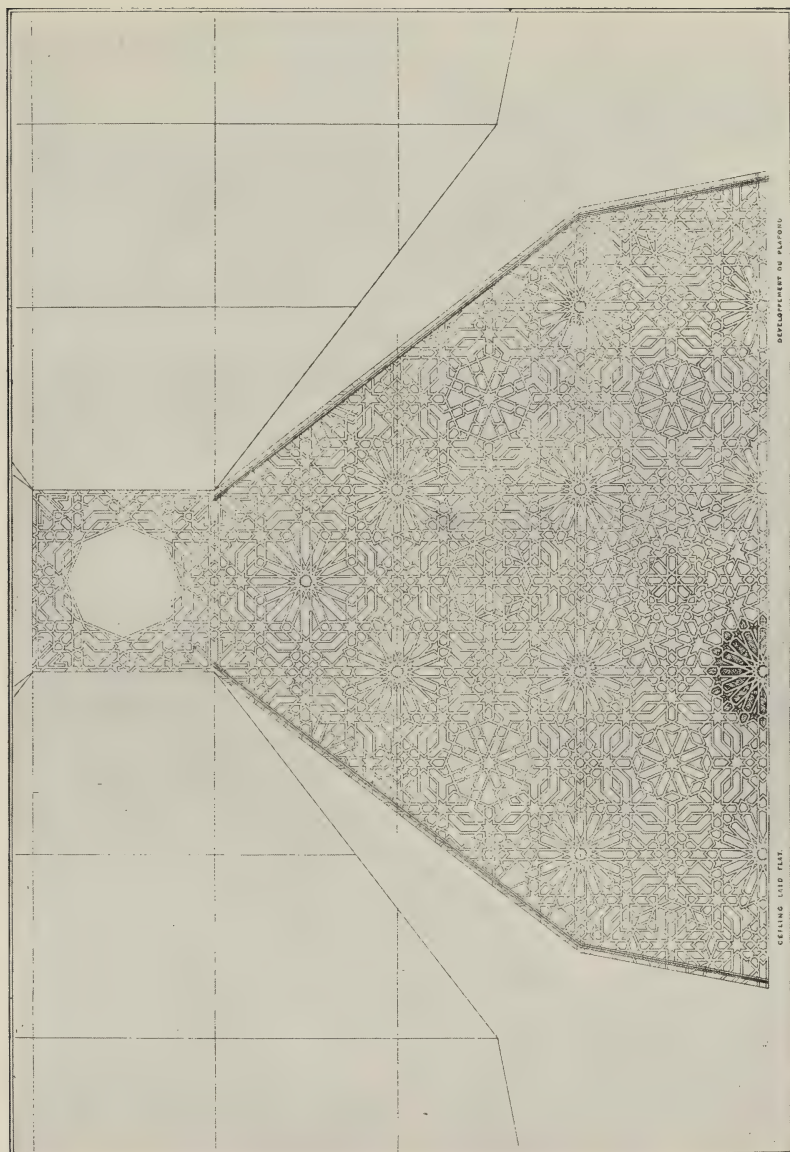






A CEILING IN OUTLINE, HALL OF AMBASSADORS.

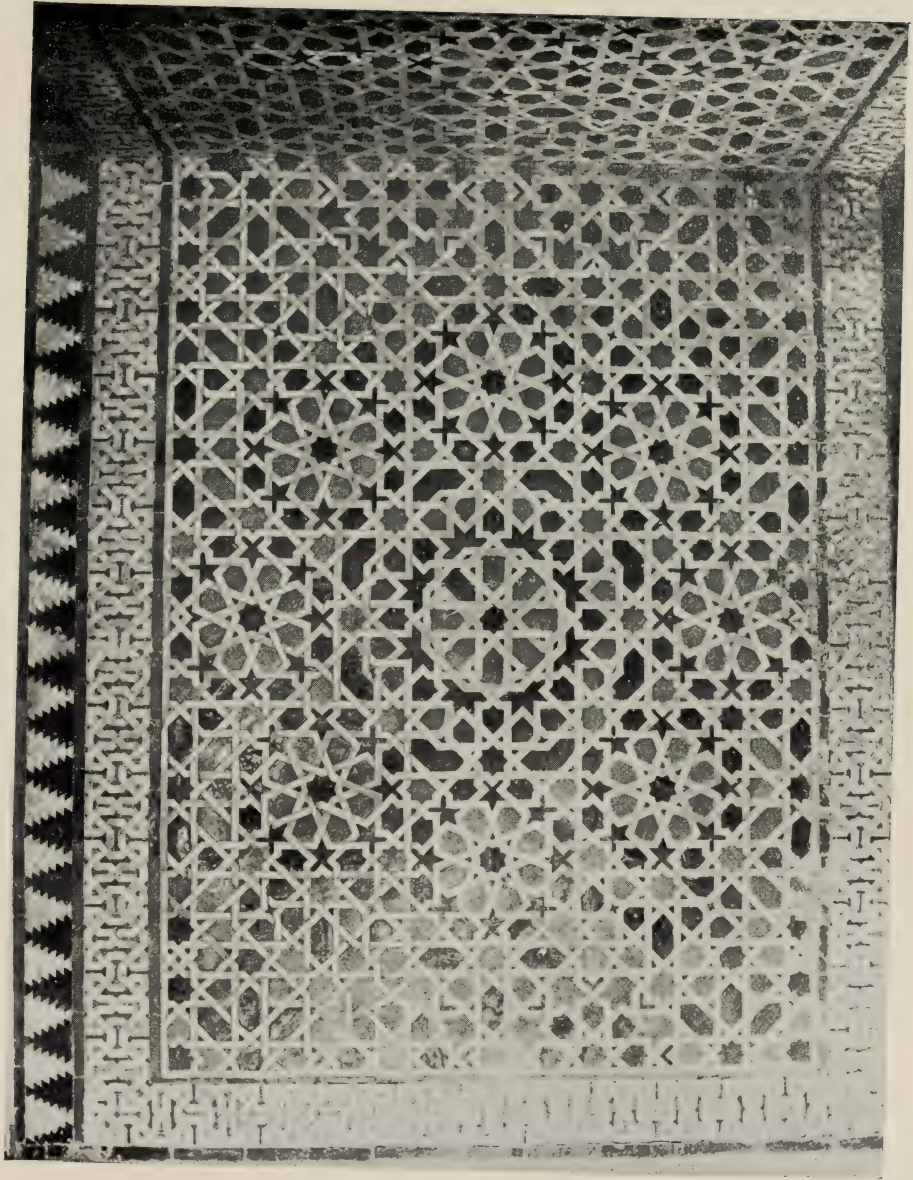




THE CEILING OF THE DOME LAID FLAT, HALL OF AMBASSADORS.

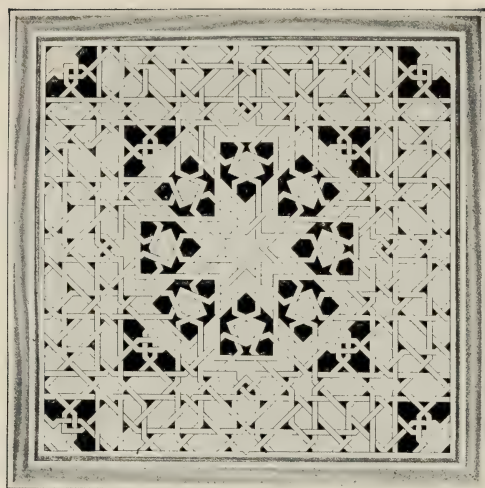




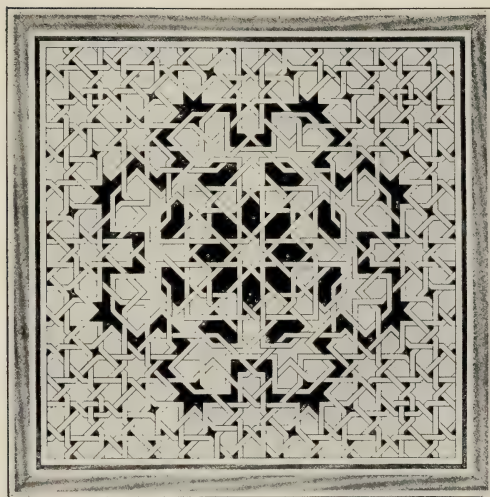


DETAILS OF GLAZED TILES IN THE HALL OF AMBASSADORS.





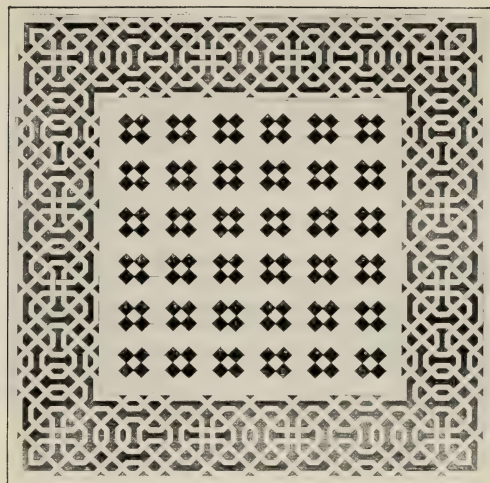
MOSAIC IN DADO, EAST SIDE OF THE  
HALL OF AMBASSADORS.



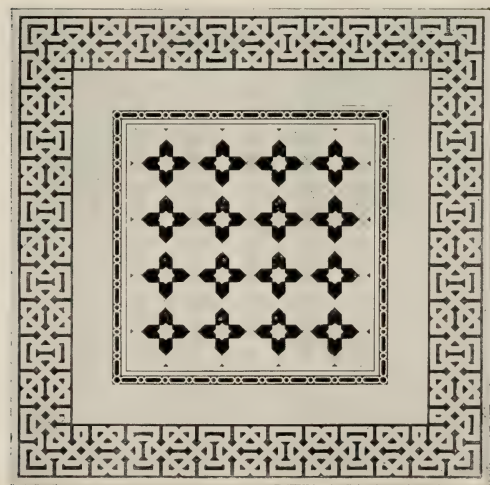
MOSAIC IN DADO, NORTH SIDE OF THE  
HALL OF AMBASSADORS.







MOSAIC IN DADO, HALL OF AMBASSADORS.



MOSAIC IN DADO, HALL OF AMBASSADORS.



the Moorish kings, as indicated both by the inscriptions on the walls, and the extraordinary care bestowed upon the decoration of the recess.

The Mosaic dados present a great variety in their patterns, the combinations being endless.

“The colours of blue, red, and gold are still to be seen on the capital of the column of the centre window of the Hall, but no traces of gold, or any colour, have been discovered



CEILING OF GALLERY, HALL OF AMBASSADORS.

on the shaft. The same thing occurs in the Court of the Fish-pond and the Court of the Lions, but, in each case, the harmony of the colouring appears to require that they should be gilt. It is probable that in the restorations which the Palace underwent during the residence of the Spanish kings, it was found much more easy to remove the gold from the columns, exposing the white marble, than to incur the expense of re-

gilding." Such is the opinion of the famous decorative artist, Owen Jones; but the fondness of the Oriental for the spotless purity of marble, and the transparency of alabaster, so oft expressed in the inscriptions, forbids its acceptance.

In the several alcoves, or divans, which surround the Hall, the walls are covered with plaster ornaments in relief, presenting the greatest variety; the patterns in each divan being different.

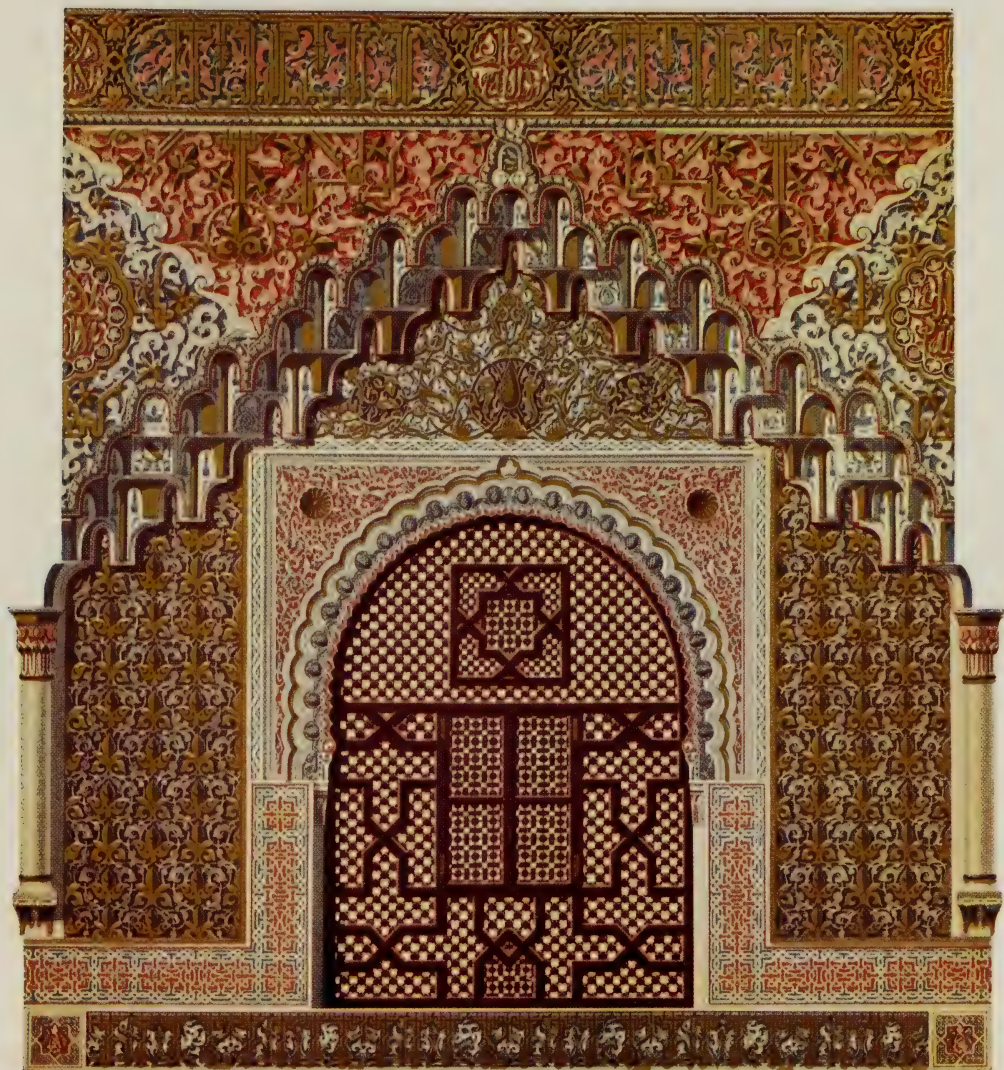


EXTERIOR OF THE MOSQUE (PRIVATE PROPERTY).

Beneath this Golden Saloon is a network of dungeon-like passages, by which, it is said, Sultáns escaped in treasonable revolts, when angry scimitars were glittering in the fountain-courts, or when the incensed populace were tossing their threatening spears in the humming city below. Here is also a prison-cell sort of room, with whispering holes at each end, which



PLATE LXXXIV.



Detail of the lateral windows in the Hall of the Two Sisters.







Details of the front of the Mesque in the Harem.







Details of the upper part of "Lindaraja's" Balcony.



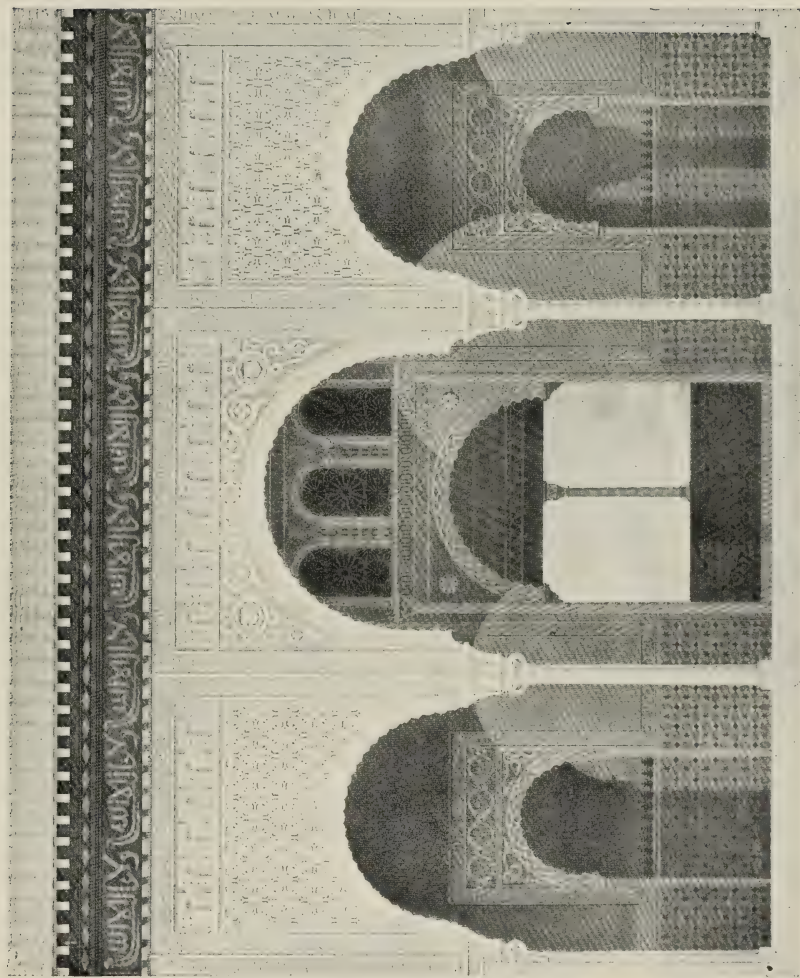


FAÇADE OF THE MOSQUE.



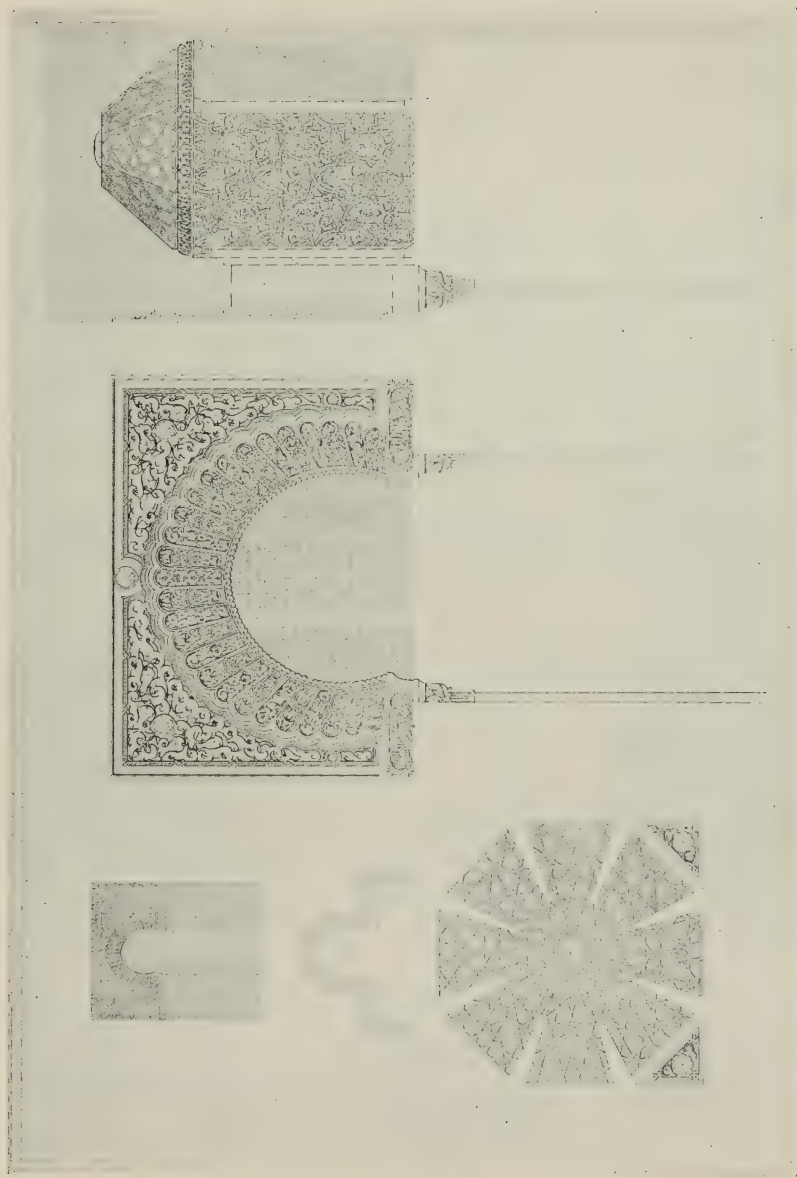






ELEVATION OF PORTICO ADJACENT TO THE MOSQUE.

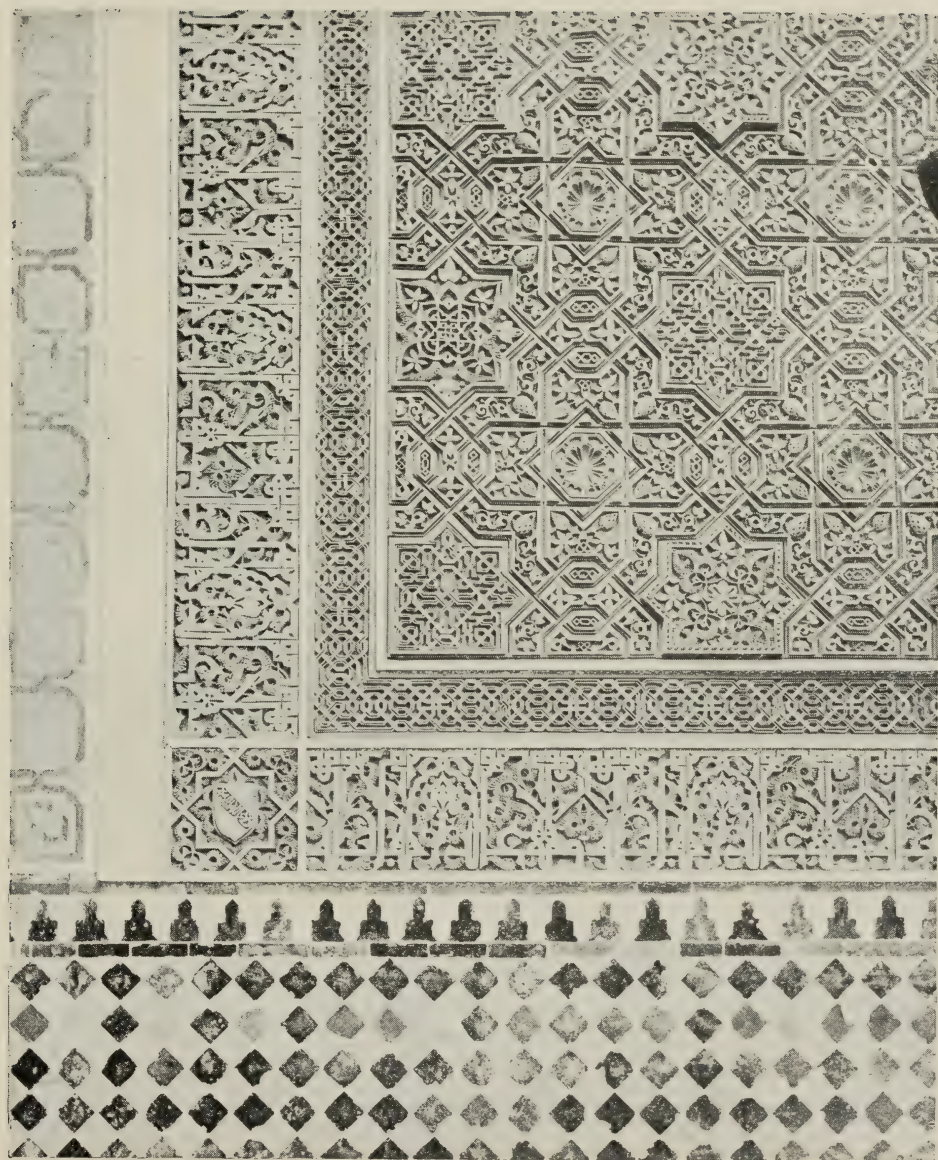




DETAILS OF ORNAMENT OF KORÁN RECESS NEAR THE ENTRANCE-DOOR OF THE MOSQUE.

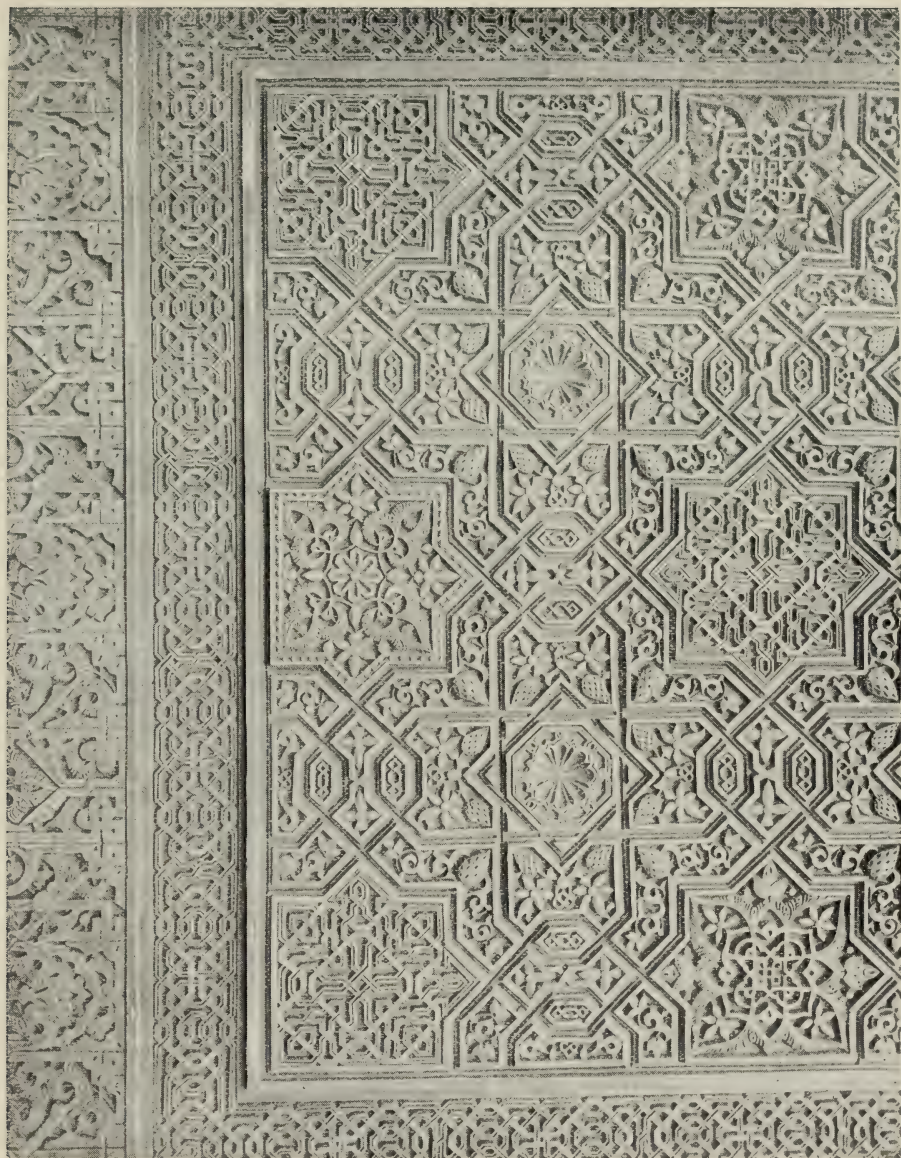






DETAILS OF ORNAMENT IN THE COURT OF THE MOSQUE.



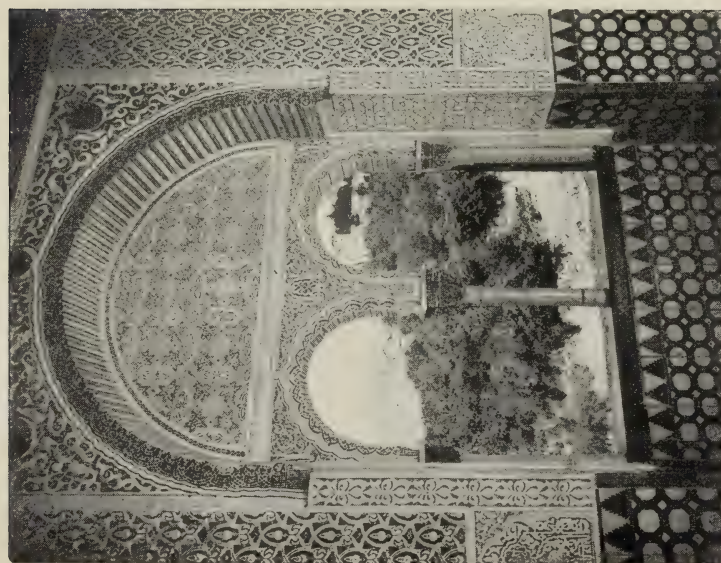


DETAILS IN THE COURT OF THE MOSQUE, EASTERN FAÇADE.

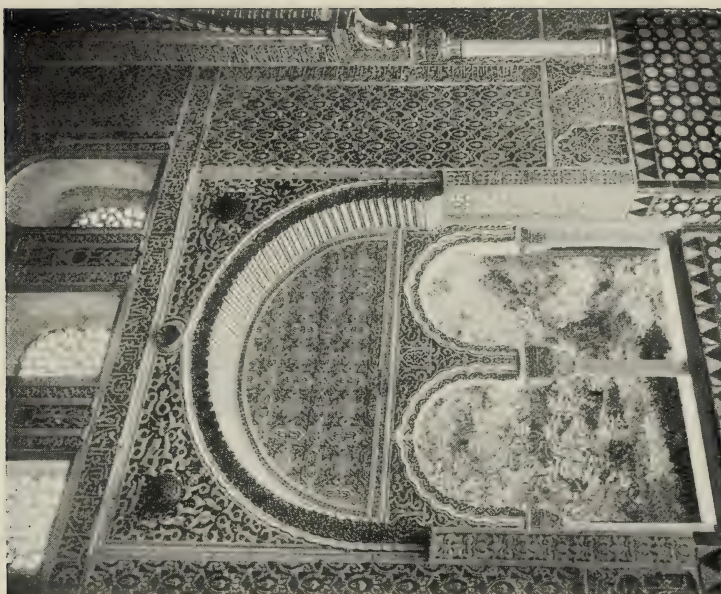






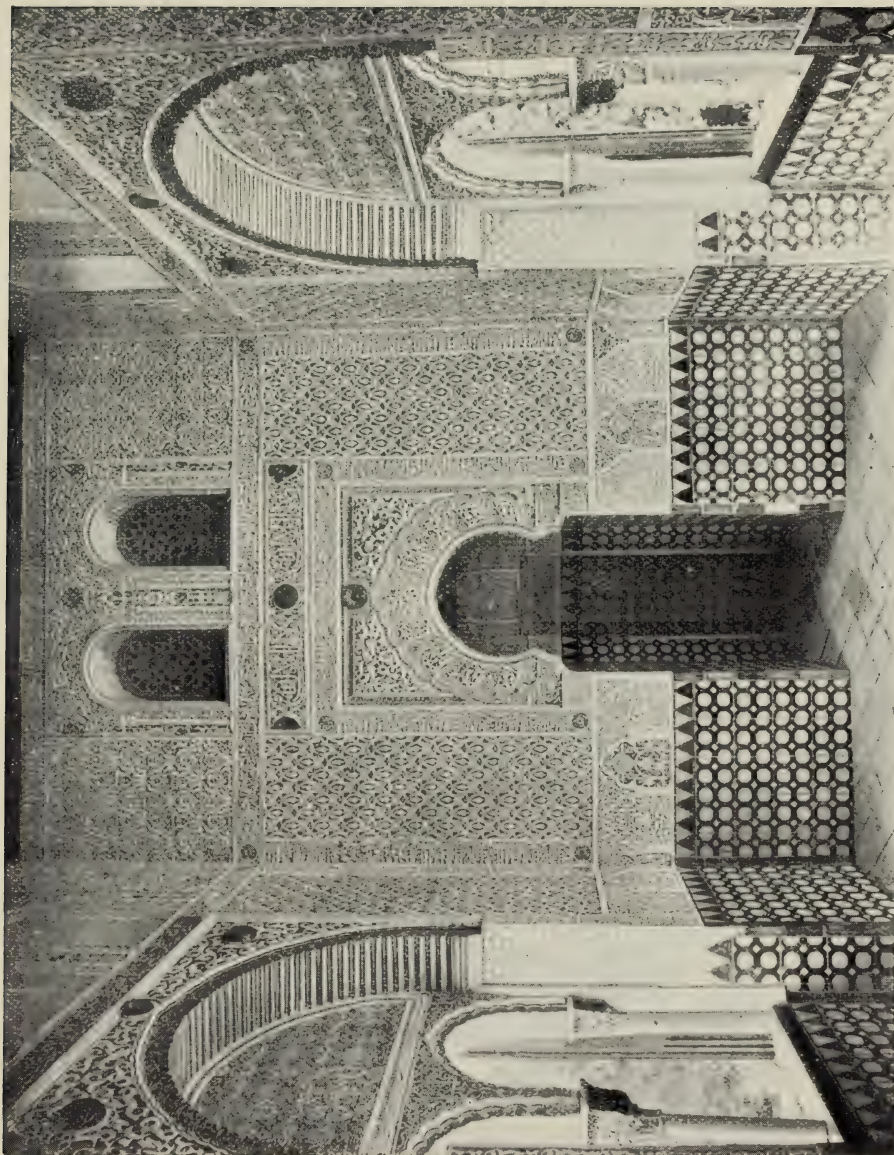


AN ARCHED WINDOW OF THE MOSQUE.



AN ARCHED WINDOW OF THE MOSQUE.

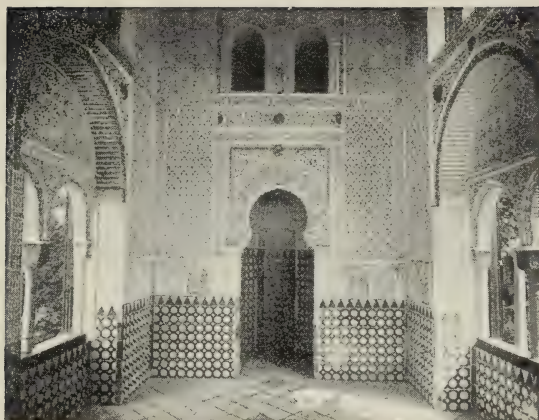




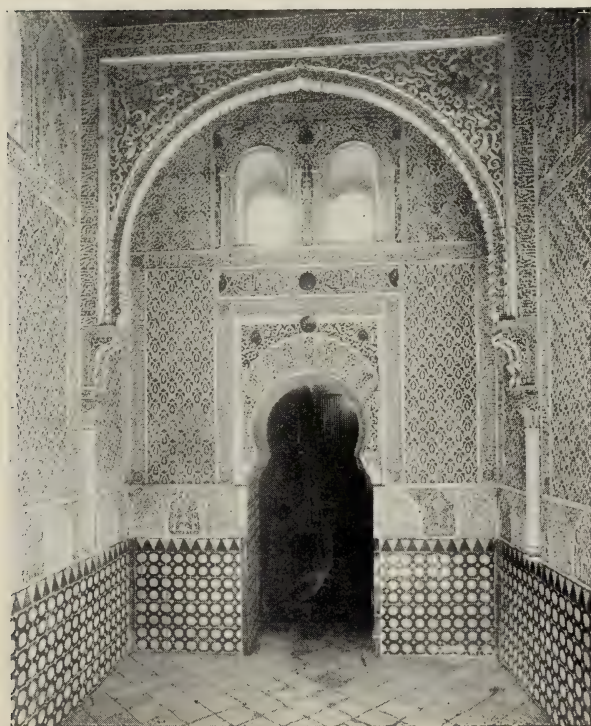
INTERIOR OF THE MOSQUE.







INTERIOR OF THE MOSQUE.



THE MOSQUE, FROM KORÁN RECESS.





ARAB LAMP IN THE MOSQUE.





Philip the Second built to amuse the wretched child, Don Carlos. Also a vaulted cellar, where some rude sculpture has been immured by the prudish monks.

### PATIO DE LA MEZQUITA—COURT OF THE MOSQUE.

The exquisite façade of this Court is much disfigured by a modern gallery. From the portions which remain, however, the general design may be traced with tolerable certainty.

The inscriptions are few and unimportant, consisting, for the most part, of the constantly-recurring motto: "There is no Conqueror but God," and some verses from the Korán.

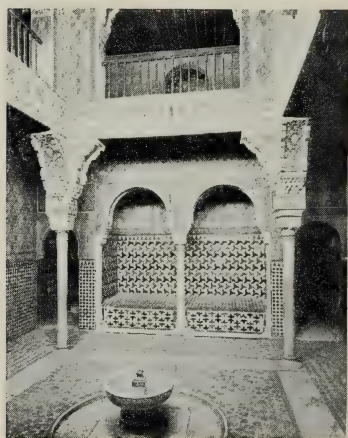
The grand Mosque of the Alhambra was built in 1308 by Mohammed III., and was in good preservation until the occupation of the French, who, says Don Pascual de Gayángos, entirely destroyed it. It has been thus described by *Ibnu-l-Khattíb*, the Grand Wizír of Yúsuf I.: "It is ornamented with Mosaic work, and exquisite tracery of the most beautiful and intricate patterns, intermixed with silver flowers and graceful arches, supported by innumerable pillars of polished marble; indeed, what with the solidity of the structure, which the Sultán inspected in person, the elegance of the design, and the beauty of the proportions, the building has not its like in this country; and I have frequently heard our best architects say that they had never seen or heard of a building which can be compared to it."

### LA MEZQUITA—THE MOSQUE.

The old Mosque, afterwards a chapel, was "purged" and consecrated by Ferdinand and Isabella, and retains but few traces of its purpose during the Moorish Dominion. The door was once overlaid with bronze, and, like all the rest of the Palace,

was stripped and spoiled by generations of guardian thieves, who allowed no one but themselves to steal. Above the door is still the exquisite-laced niche where the Korán used to be placed by the green-turbaned Moollahs. Near the entrance is an elaborate and beautiful niche, which was probably the *Mihráb*, or sanctuary of the Mosque. Whilst at his prayers in this *Mihráb*, the martyred Yúsuf—he who built the Gate of Justice

in 1348, and who completed the Alhambra—fell a victim to the dagger of an assassin in the year 1354. The inscriptions in the Mosque, which were dumb to the conquerors, still protest for the old faith, and cry aloud from barge-board and netted rafter, “Be not one of the negligent.” “God is our refuge in every time of trouble.”



CHAMBER OF REPOSE.

#### LOS BAÑOS—THE BATHS.

The plan of these Baths is very similar to the arrangement still used throughout the East.

From the elegant little saloon at the entrance where the bathers unrobed, and whither they resorted after the bath, we pass, by a circuitous passage, in which are two smaller baths, into the general vapour-bath, paved with white marble, and lighted with openings in the form of stars, lined with glazed earthenware. This corresponds with the apartment called by the Arabs the *hararah*, or vapour-bath, and described in Lane's *Manners and Customs of the Modern Egyptians*; and it was under the graceful arcades which support the dome that the bathers



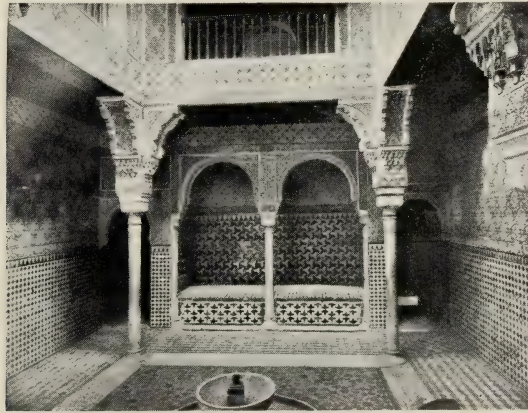
CHAMBER OF REPOSE.





underwent the attentions of the *masseuses* who waited on them. From the great hall we pass into a smaller one, having at each end a marble tank, used for solitary ablutions. Beyond, at the present day, an accumulated heap of ruins prevents the recognition of the means for heating the bath.

The upper part of the Chamber of Repose, which is supported on marble columns, forms a gallery with small divans, in which two persons, or, at most, four, could be accommodated at



CHAMBER OF REPOSE.

the same time; from which it would appear that the bath was confined entirely to the use of the sovereign and his hareem. The floor is paved with beautiful Mosaics, which are in perfect preservation.

Inscription: "What is most to be wondered at is the felicity which awaits men in this palace of delight."

Los Baños are well preserved, for they lie out of the way of ordinary ill-usage. The vapour-bath is lighted from above by small *lumbreras*, or "louvres."

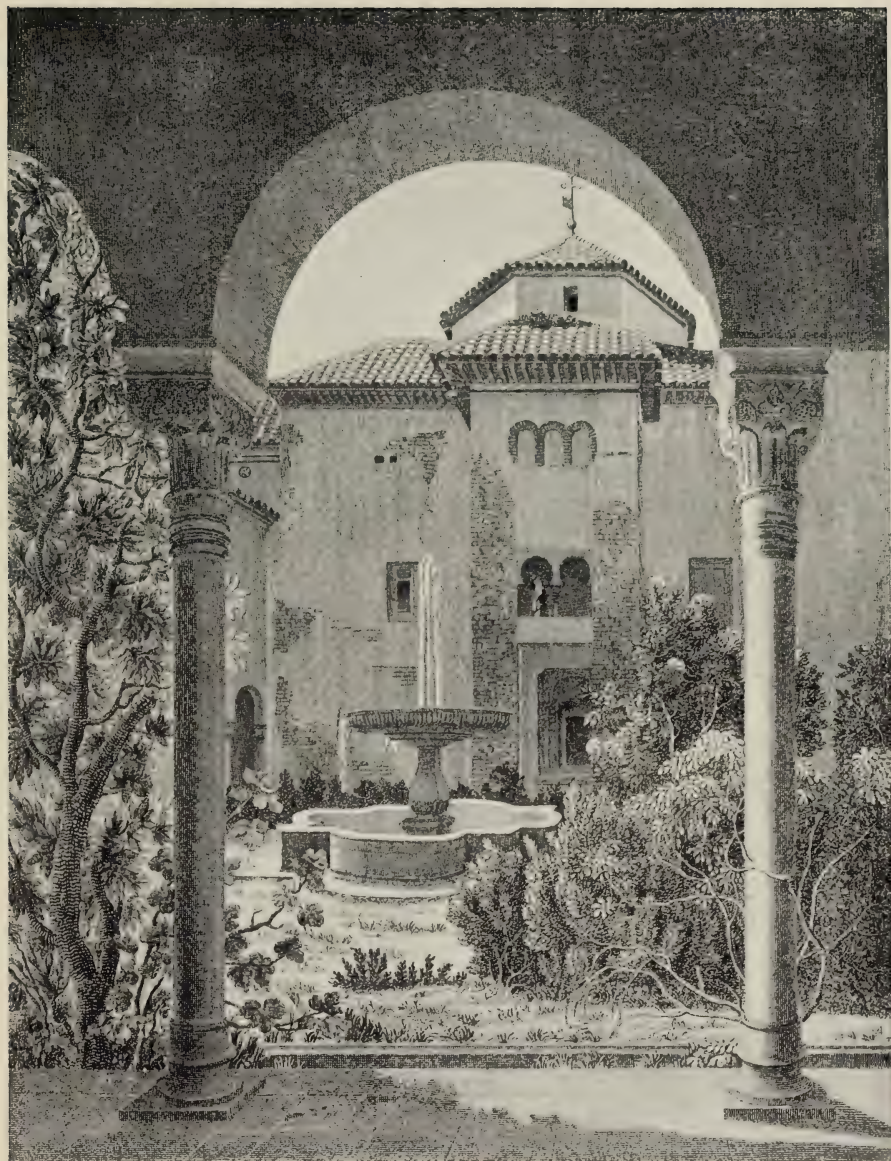
## GARDEN OF "LINDARAJA."

The *Mirador*—Prospect-chamber—of "Lindaraja" overlooks this secluded little court or garden, with its alabaster fountain, its cypress, orange, and citron trees rising from trim



GARDEN OF "LINDARAJA," AND THE APARTMENTS TRADITIONALLY SAID TO HAVE BEEN OCCUPIED BY "LINDARAJA," A FAVOURITE SULTÁNA.

hedges of myrtles and roses. The *Mirador* is a charming little apartment of fifteen feet by ten feet, or thereabouts, with three tall windows protected by *jalousies*. It is ordinarily and



THE GARDEN OF "LINDARAJA."

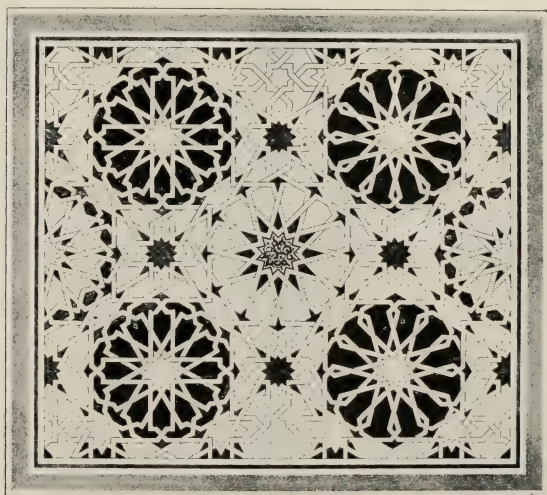




erroneously pointed out as the residence of Washington Irving during his abode in the Palace in 1829. His apartments were, however, in the Mihráb Tower, now known as the *Tocador de la Reina*.

TOCADOR DE LA REINA—THE QUEEN'S  
DRESSING-ROOM—

so called by the Spaniards, is about nine feet square. It was,



MOSAIC PAVEMENT IN THE QUEEN'S DRESSING-ROOM  
(TOCADOR DE LA REINA).

in part, modernised and painted in arabesque by Charles V. In a corner is a marble slab drilled with holes, through which, it is said, perfumes were wafted while the Queen was dressing.

It is not unimportant to locate precisely the dwelling-place of Washington Irving during his sojourn in the Alhambra in 1829. It was in the suite of rooms annexed to the Queen's

Dressing-room that he took up his quarters. The kindly American genius, who regarded Englishmen as his own kith and kin, makes it quite plain. He says: "On taking up my abode in the Alhambra, one end of a suite of empty chambers of modern architecture, intended for the residence of the



"THE QUEEN'S DRESSING-ROOM," AT THE SUMMIT OF THE MIHRÁB TOWER,  
WITH DISTANT VIEW OF THE GENERALIFE.

Governor, was fitted up for my reception. It was in front of the Palace. . . . I was dissatisfied with being lodged in a modern apartment. . . . I found, in a remote gallery, a door, communicating apparently with an extensive apartment, locked against the public. . . . I procured the key, however, without



TOWERS AND PROMENADE.





difficulty; the door opened to a range of vacant chambers of European architecture, though built over a Moorish arcade. . . . This fanciful suite of rooms terminated in an open gallery with balustrades, which ran at right angles with a side of the garden. The whole apartment had a delicacy and elegance in its decorations, and there was something so choice and sequestered in its situation along with this retired little garden, that it awakened an interest in its history. I found, on inquiry, that it was an apartment fitted up at the time when Philip V. and the beautiful Elizabeth of Parma were expected at the Alhambra, and was destined for the Queen and the ladies of her train. One of the loftiest chambers had been her sleeping-room; and a narrow staircase leading from it . . . . opened to the delightful belvedere, originally a *mirador* of the Moorish Sultanás, but fitted up as a boudoir for the fair Elizabeth, and which still retains the name of the *tocador* or toilette of the Queen. The sleeping-room I have mentioned, commanded from one window a prospect of the Generalife and its embowered terraces. . . . I determined at once to take up my quarters in this apartment. My determination occasioned great surprise . . . . but I was not diverted from my humour."

#### TORRE DE LOS SIETE SUELOS—TOWER OF THE SEVEN STAGES.

This Tower is said to descend seven stories under ground. Four subterranean chambers have been investigated. Divers marvellous tales are related concerning this building, in which the Moorish kings are believed to have deposited their treasures. Here, according to fable, is heard the clash of arms, and of soldiers seen stationed to guard immense treasures.

LA TORRE DE LOS PICOS—THE TOWER OF  
THE PEAKS—

is a Moorish postern gate crowned with minarets. The openings in the Tower for dropping missiles upon assailants are of the time of the Catholic Sovereigns. It is said that the



THE TOWER OF THE PEAKS.

French intended to blow up this Tower—the holes made by the sappers yet remain—but the procrastination of their agents saved the building. From this postern, a path, crossing the ravine, leads up to the *Generalife*.

## TORRE DE COMARES—TOWER OF COMARES.

The whole interior of this gigantic Tower is occupied by the Hall of the Ambassadors which is described *supra*.



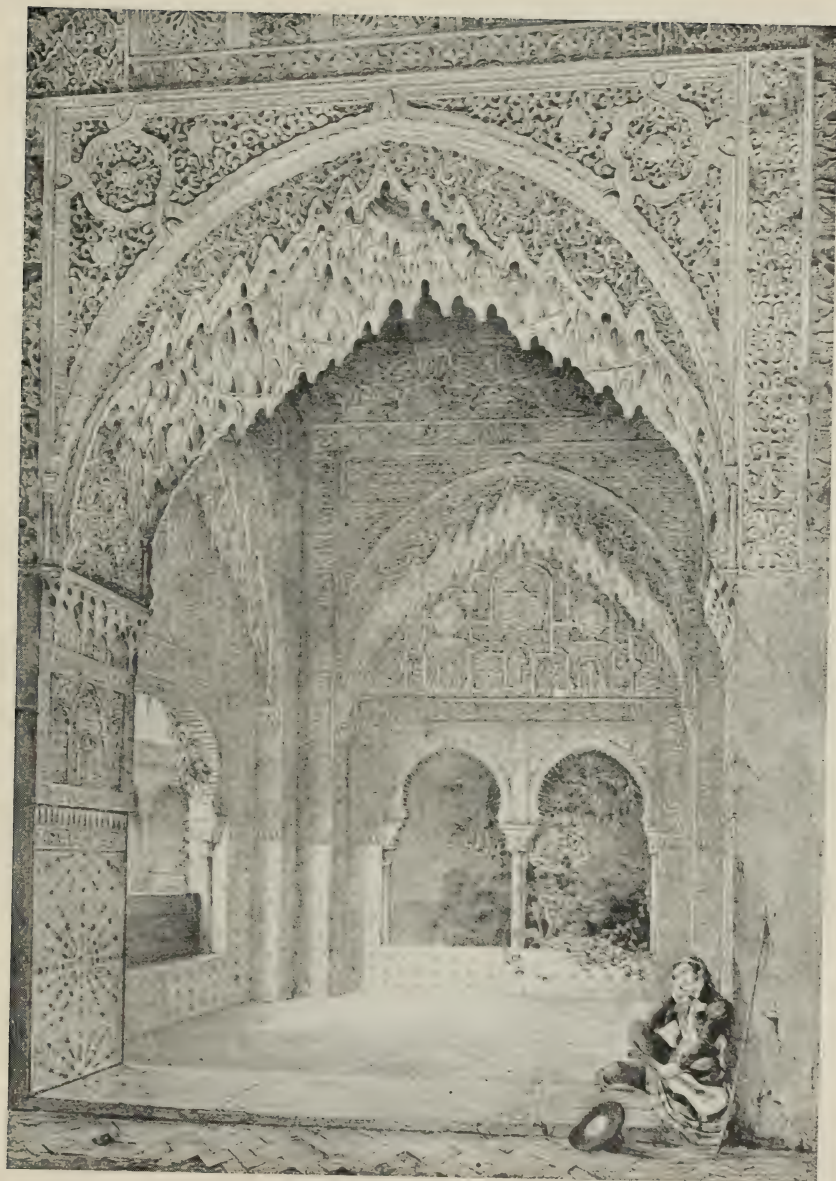
THE CAPTIVE'S TOWER.



INTERIOR OF THE INFANTAS TOWER.

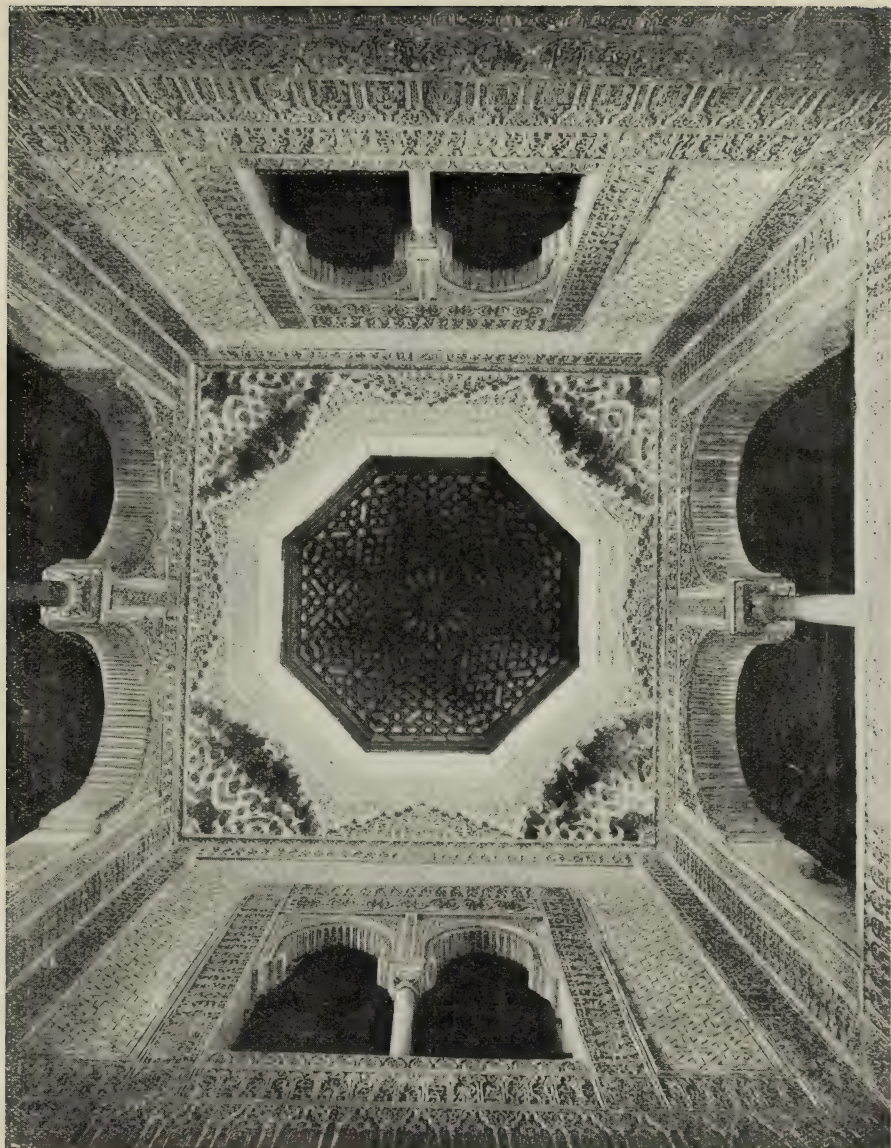






THE INFANTAS TOWER.

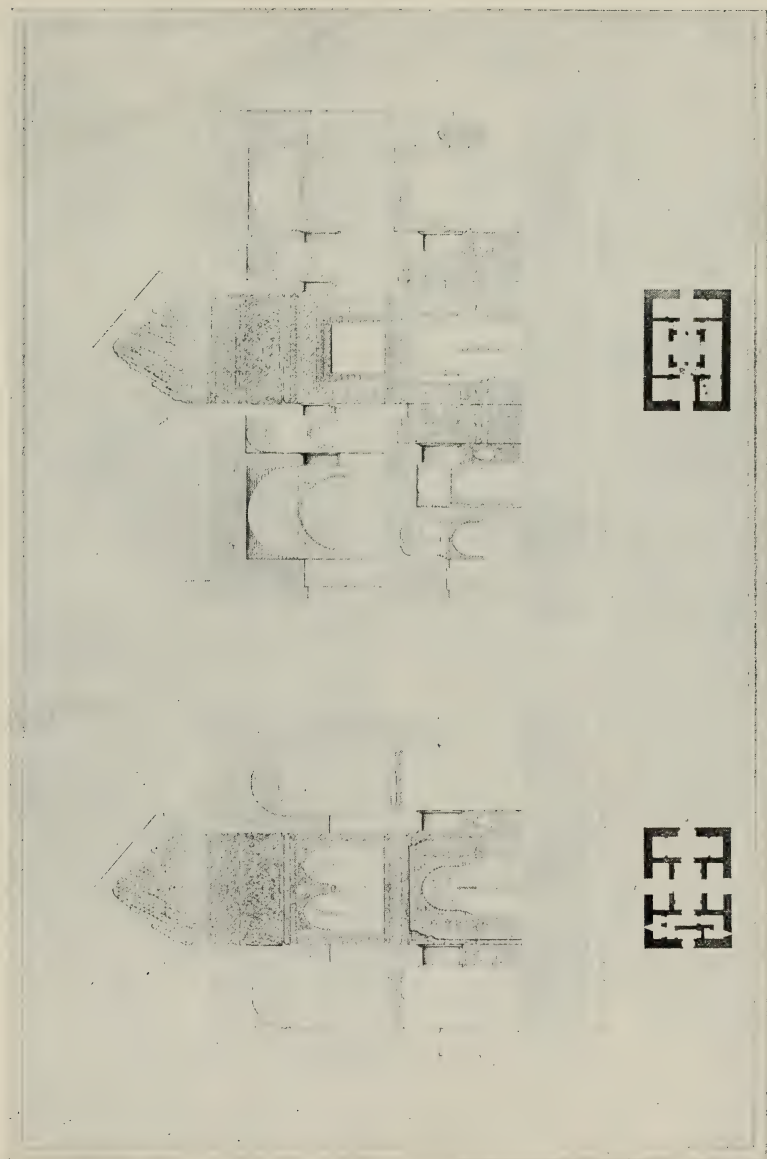




INTERIOR OF THE INFANTAS TOWER (CEILING).





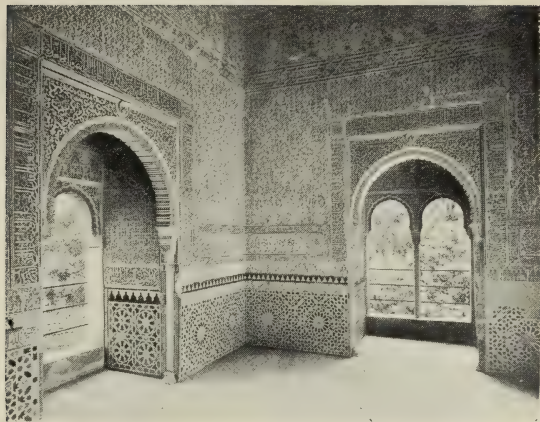


SECTION ON THE LINE C. E. OF PLAN.

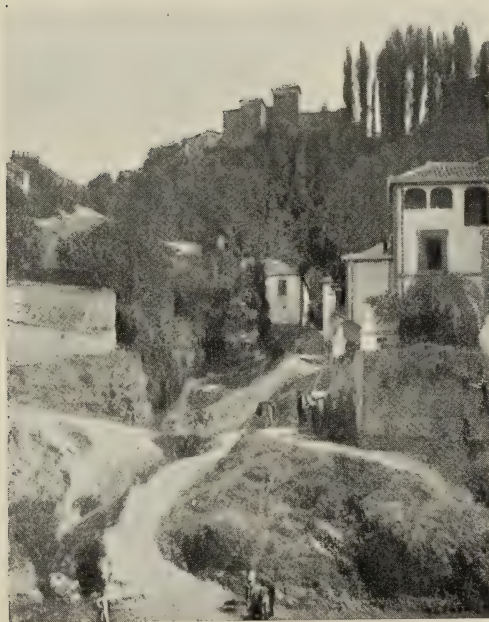
SECTION ON THE LINE C. D. OF PLAN.

SECTIONS AND PLANS OF THE INFANTAS TOWER.





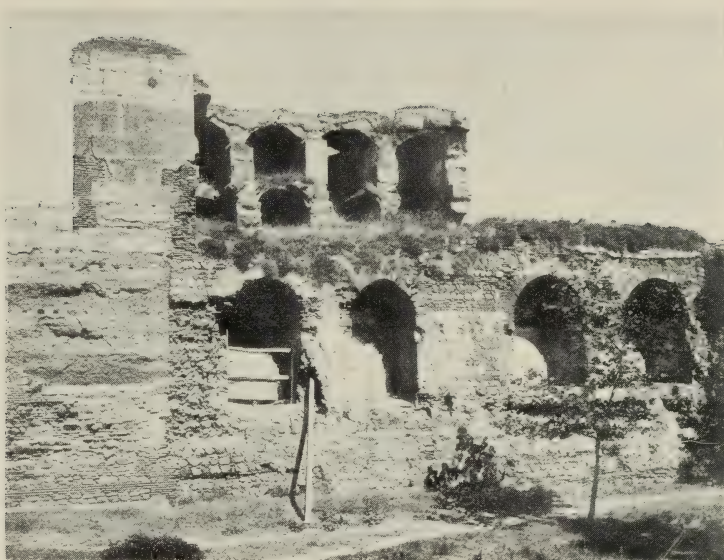
ROOM IN THE TORRE DEL CAUTIVO,  
OR CAPTIVE'S TOWER.



THE LADIES' TOWER.







THE HOMAGE TOWER, ANCIENT ARAB RUINS IN THE ALCAZÁBA.

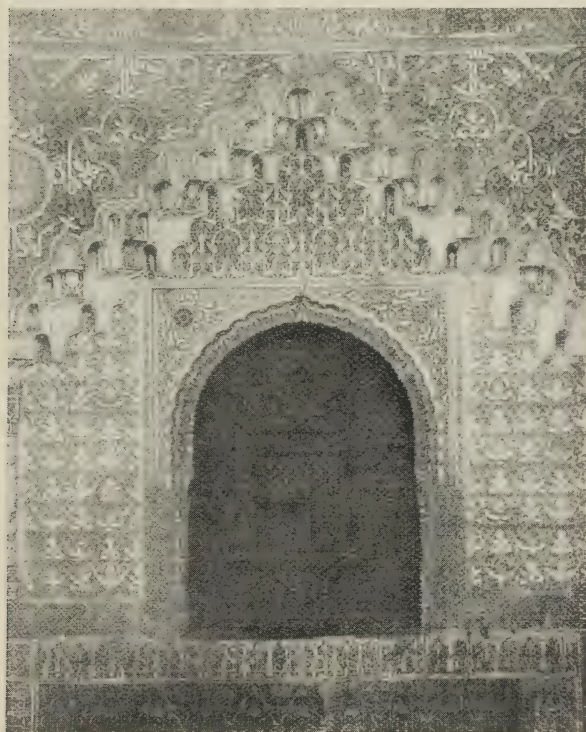


GRANADA, FROM THE HOMAGE TOWER.





TORRE DE LA AQUA—TOWER OF THE AQUEDUCT.



DETAIL OF THE ONLY ANCIENT "JALOUSIE" REMAINING  
IN THE ALHAMBRA.





# TORRE DE LA VELA—THE WATCH-TOWER.

Here, an inscription records, the Christian flag was first hoisted by the Cardinal Mendoza and his brother. The panorama from the roof of this Tower is glorious. Below, lies Granada, belted with plantations; beyond, expands the *Vega*, guarded like an Eden by a wall of mountains. It is a scene for painters to sketch and for poets to describe.

The *Torre de la Vela* is so called, because on this *watch-tower* hangs a silver-tongued bell, which is heard on a still night even at Loja, thirty miles away. The bell is rung on 2nd January, the anniversary of the surrender of Granada. Maidens come on this day to strike the bell, which act ensures a



THE INFANTAS TOWER.

husband, and of excellence in proportion to the noise made, which, it need not be said, is considerable and continuous.

# TORRE DE LAS INFANTAS—TOWER OF THE INFANTAS.

## TORRE DEL CAUTIVO—CAPTIVE'S TOWER.

On the north-east wall of the fortress are several towers partly in ruin, which retain traces of beautiful decorations in the interior. The *Torre del Cautivo* and the *Torre de las Infantas* are the best preserved. They appear to have formed detached habitations complete in themselves; and from their position in this retired part of the fortress, and the extreme beauty of the

internal decorations, there can be little doubt that they were isolated residences of favourite Sultanás.

#### TORRE DEL HOMENAGE—HOMAGE TOWER.

The Homage Tower rises at the end of the *Pelota*, or Fives, Court, the wall of which much disfigures the Place of the Cisterns. In this Homage Tower is a Roman votive altar, embedded by the Moors in the masonry, inscribed by "the grateful Valerius to his most indulgent wife, Cornelia."

#### TORRE DE LA AQUA—TOWER OF THE AQUEDUCT.

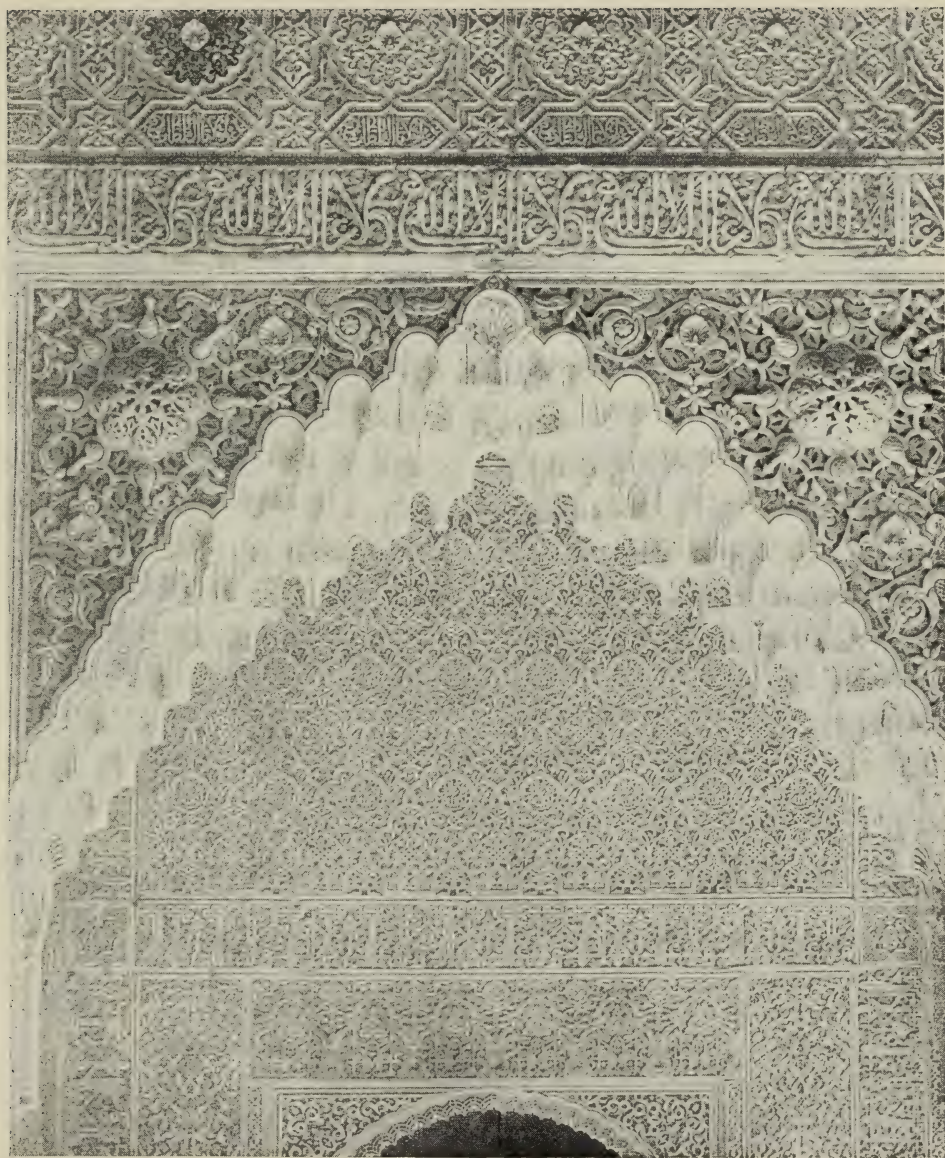
Close to the two Towers, *Del Candil* and *De la Cautiva*, is the corner Tower *De la Aqua*, where an aqueduct, stemming the ravine, supplies the hill with water.

#### THE LADIES' TOWER.

The interior of the Ladies' Tower was formerly remarkable for an alcove of extraordinary beauty. The Tower is isolated, and, unfortunately, a tourist purchased it for a trifling sum. After stripping the marvellous decoration—a masterpiece of Yúsuf I.—the aforesaid traveller magnanimously presented the denuded carcass to the State.

#### THE MUSEUM.

In a chamber near to the entrance of the Court of the Lions, a collection of Moorish remains has been brought together. A conspicuous object is the marble sarcophagus, or tank, brought from the *Alcazába*, with basso-relievos of animals;



DETAILS OF THE ENTRANCE DOOR TO THE MUSEUM OF THE ALHAMBRA.





among them the “deer-slaying lion,” which occurs so often in Greek art, and, like the Mithraic daughter of the bull, may be the symbol of some hieratic mystery, possibly the triumph of the evil principle. It is difficult to say whether this rude



BAS-RELIEF, NOW IN THE MUSEUM OF THE ALHAMBRA.



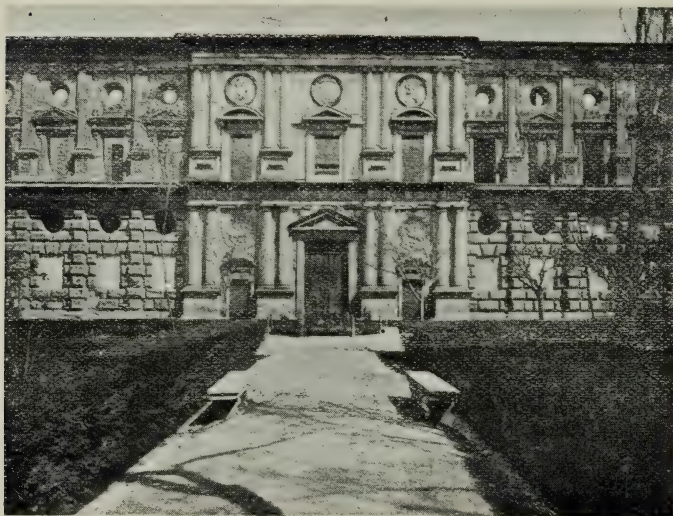
THE SAME SUBJECT FROM AN ENGRAVING IN MURPHY'S  
ARABIAN ANTIQUITIES.

sculpture is antique or Moorish. An Arabic inscription is carried round the border, but this may be later than the carving; at all events, stags are animals connected by the Orientals with the fountain—"As the hart panteth for the

water-brooks"—and the Spanish Moors, among other departures from strict Moslem rules, did not reject either paintings or carvings of living objects. The splendid vase, *el jarro*, has been brought hither from the Hall of the Two Sisters, and is described at page 76, with a plate at page 95.

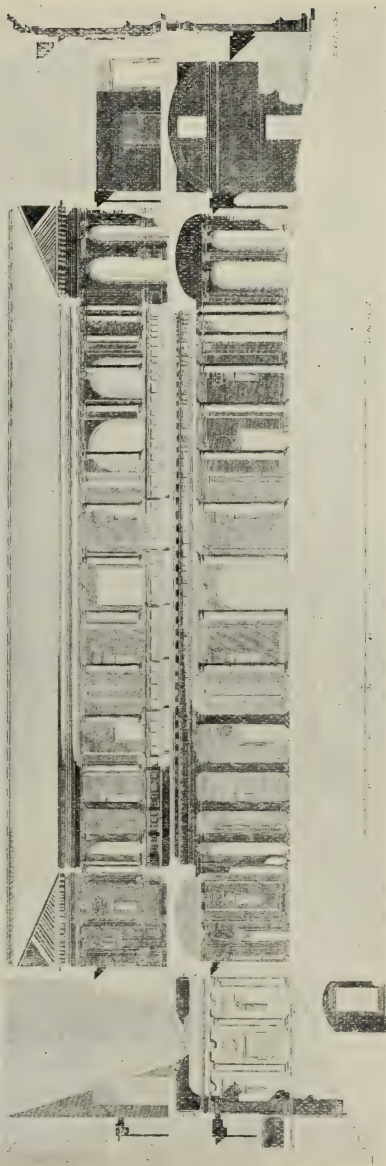
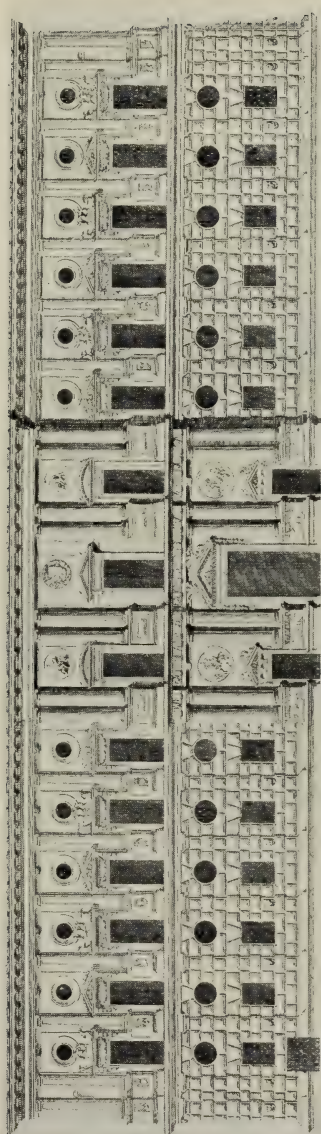
#### PALACE OF CHARLES V.

On one side of the *Plaza de los Algibes*—Place of the



PALACE OF CHARLES V.

Cisterns—is an isolated Moorish tower called *La Torre del Vino*, built in 1345, by Yúsuf I., and remarkable for its exquisite arch, called the “Wine Gate” (see page 133). Opposite is the large Palace begun by Charles V., great in conception and impotent in conclusion, unfurnished and roofless. To make way for this edifice, Charles destroyed large portions of what the Moors had raised, tearing down whole ranges of the Alhambra.



ELEVATION AND SECTION OF THE PALACE OF CHARLES V.

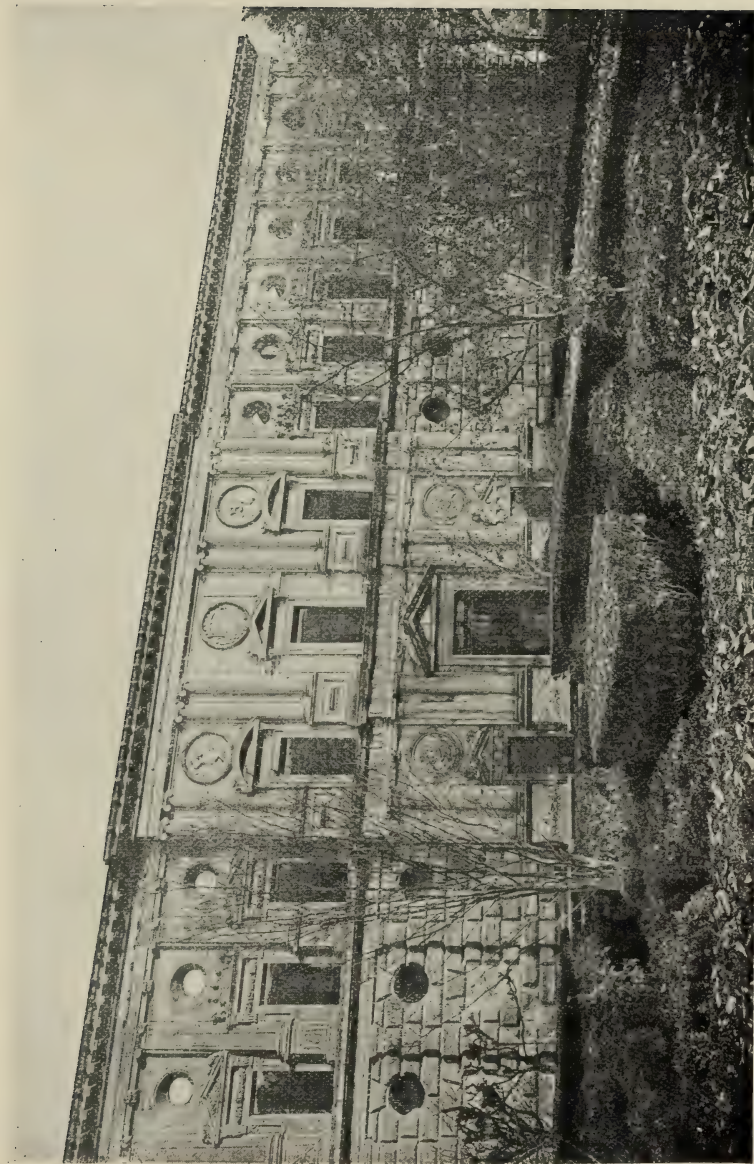






INTERIOR, PALACE OF CHARLES V.





PART OF EXTERIOR, PALACE OF CHARLES V.





This pile of buildings, commenced for Charles V., was never finished, in consequence of his frequent absence, occasioned by the almost perpetual wars in which he was engaged, particularly in his efforts to suppress the insurrections of the Moors in the Alpujarras, and elsewhere.\* The spot chosen for



ROMAN COURT, PALACE OF CHARLES V.

the site of the Palace commands a most beautiful view of the city of Granada, as well as its surrounding *Vega*. As a specimen of Spanish architecture, it reflects the highest credit on

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\* Such, at least, are the reasons given for the abandonment of the gigantic blocks of stone which were heaped up by Charles to rival the unsurpassable. It is said, however, that repeated shocks of earthquake frightened him out of the enterprise.

Pedro Machuca, who began it in 1526. It is, in every way, adapted to the climate; and its interior, which, in its chief feature, takes a circular form, is spacious and splendid. In any other situation the Palace of Charles V. would justly excite admiration: but here it is misplaced. With all its grandeur and architectural excellence, Washington Irving could only look upon the structure as "an arrogant intrusion." It is falling rapidly to decay. The walls are crumbling, the wood-work is rotten, and the splendid apartments—all that resulted from an intention to eclipse the palace of the Moslem kings—are given up to bats and owls.

This projected Palace, begun in 1526, progressed slowly until 1633, and was then abandoned. Whatever beauty there is in the Spanish Palace at Granada, is external. On the other hand, the Moors were content with the beauty of the interior of the Alhambra.



Plan of the Alhambra Palace at Granada.

Specially drawn for Mr Albert F. Calvert's book on the Alhambra, from measurements by the late M Jules Goury

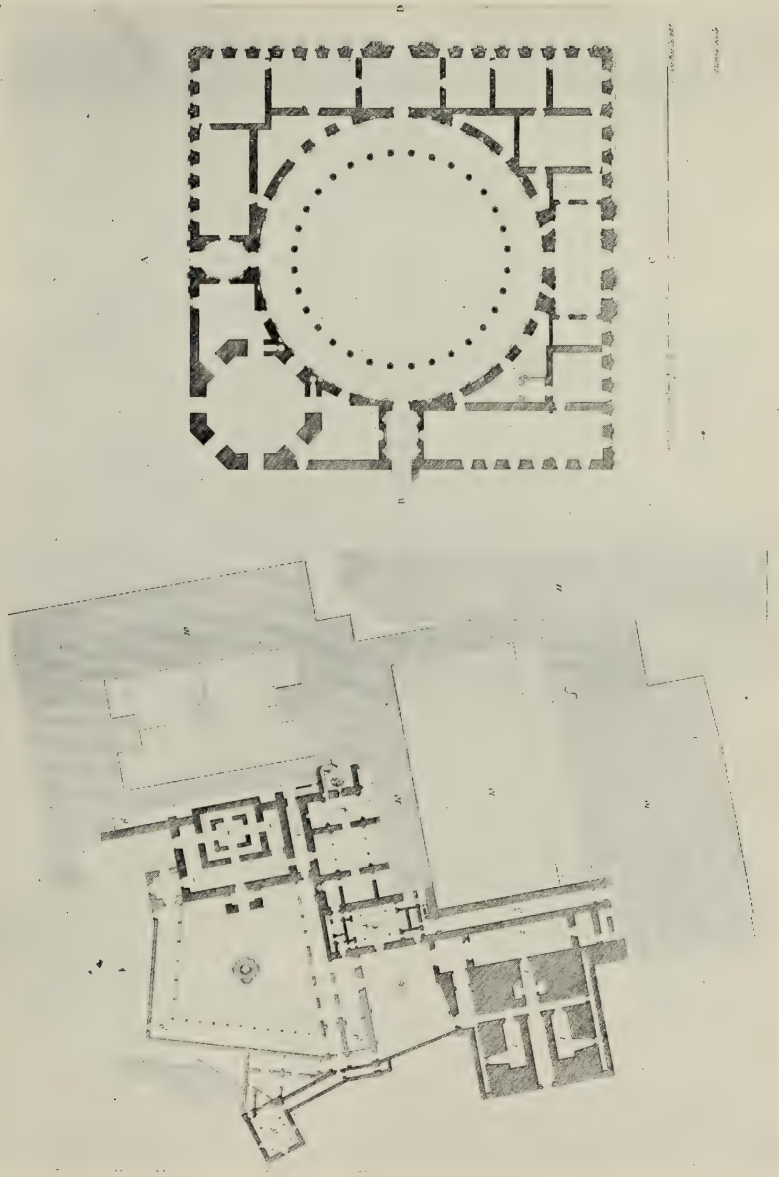






GROUND-FLOOR PLAN OF THE ALHAMBRA, AND OF THE FOUNDATIONS  
OF THE PALACE OF CHARLES V.





PLAN OF THE PALACE OF CHARLES V., AND OF THE SUBTERRANEAN VAULTS OF THE ALHAMBRA.

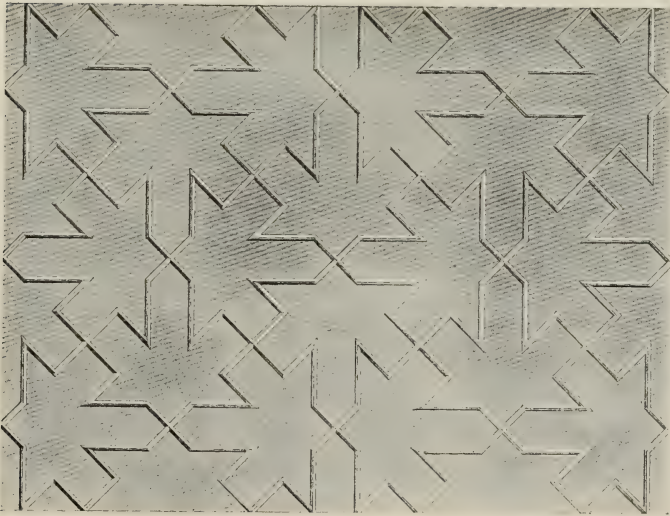
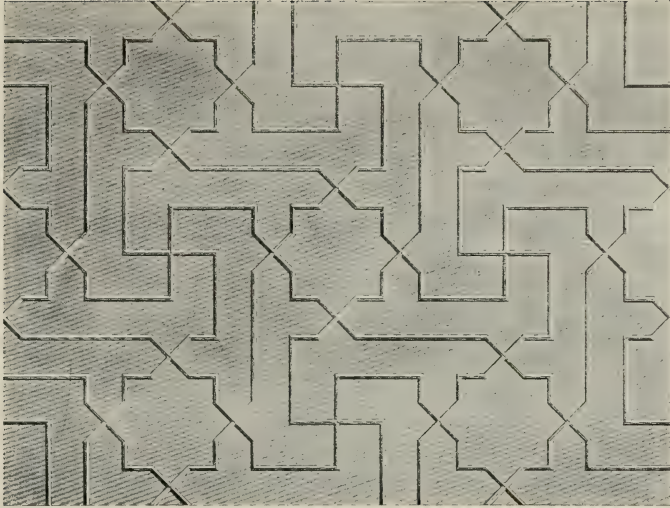






HALL OF JUSTICE.





SUNK LINES ON THE WALLS, HALL OF JUSTICE AND COURT OF THE LIONS.





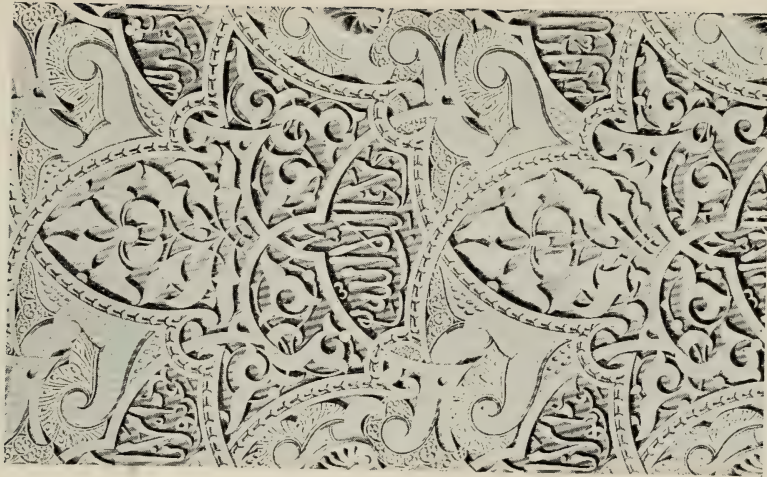


FRIEZE IN THE HALL OF THE TWO SISTERS.

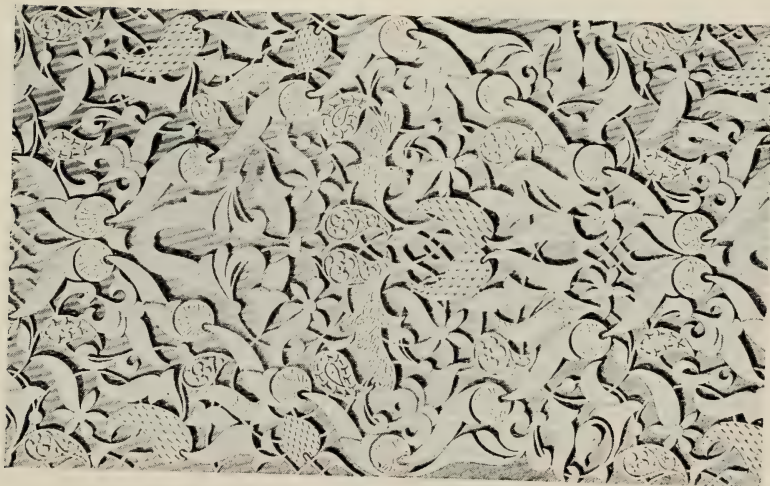


PANEL ON JAMBS OF DOORWAYS, HALL OF THE TWO SISTERS.





ORNAMENT IN PANELS, HALL OF AMBASSADORS.



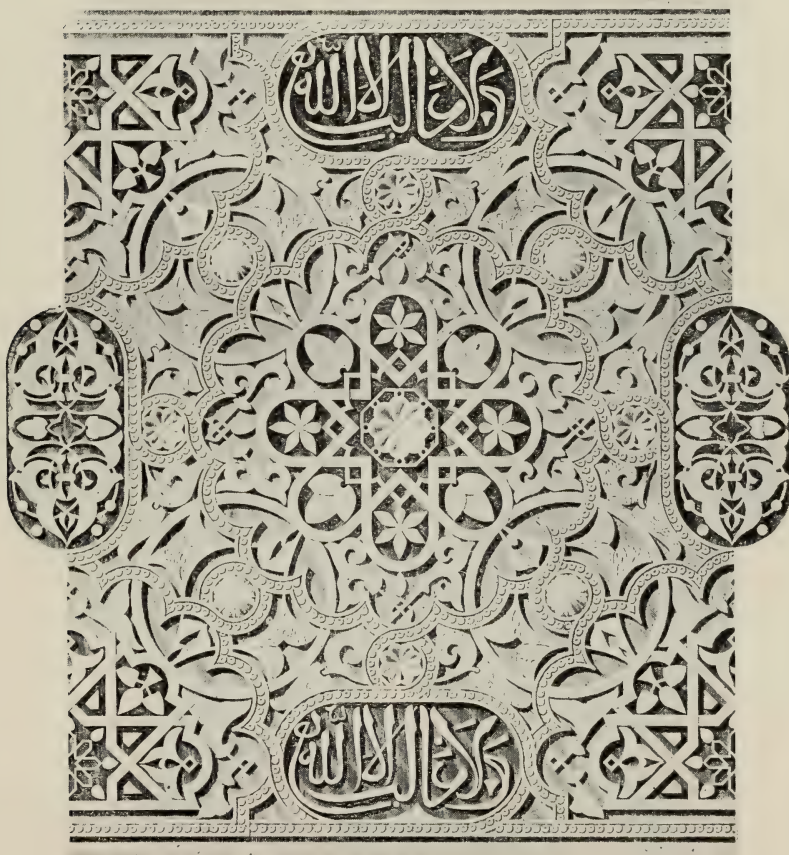
ORNAMENT IN PANELS, HALL OF THE BARQUE.





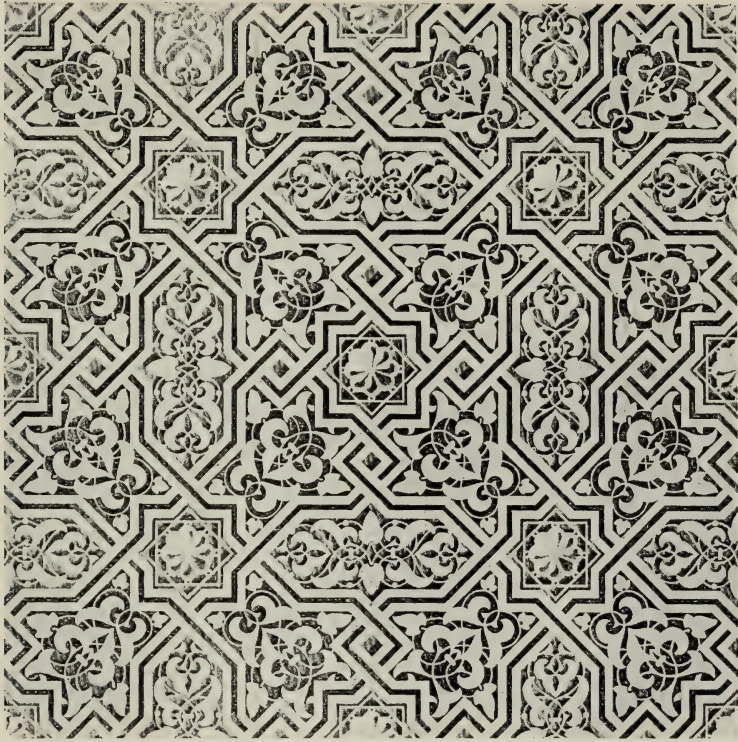


CORNICE OVER COLUMNS. COURT OF THE LIONS.

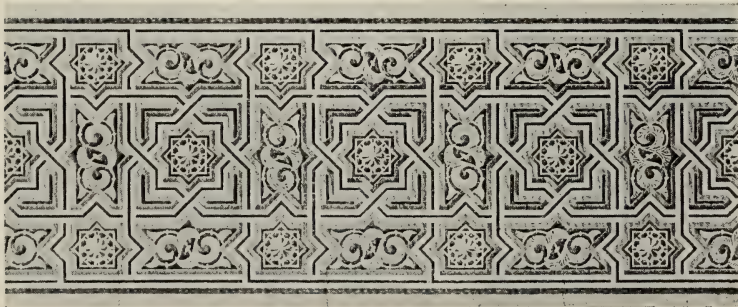


FRIEZE OVER COLUMNS. COURT OF THE LIONS.





BAND ROUND PANELS IN WINDOWS, HALL OF THE TWO SISTERS.



PANELLING IN WINDOWS, HALL OF AMBASSADORS.







ORNAMENT IN PANELS, COURT OF THE MOSQUE.

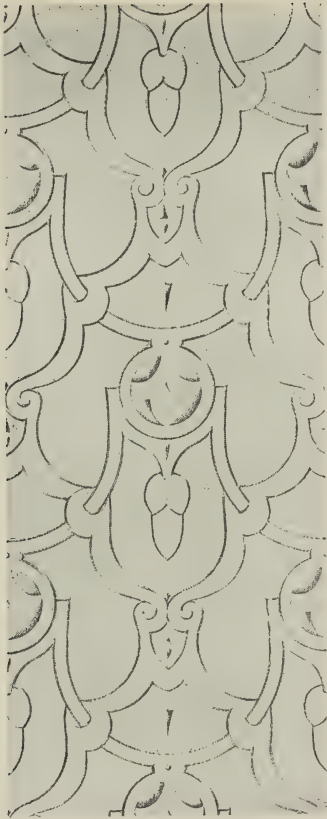




ORNAMENTS AT THE JUNCTIONS OF INSCRIPTIONS, COURT OF THE LIONS  
AND COURT OF THE FISH-POND.







SUNK LINES ON THE WALLS, HOUSE OF THE COMMANDANT.

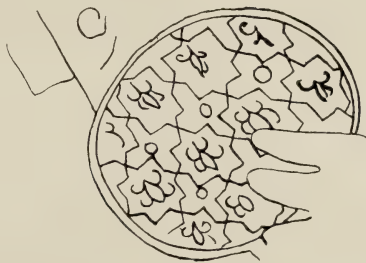
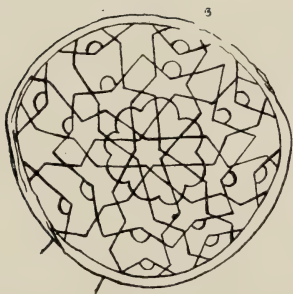
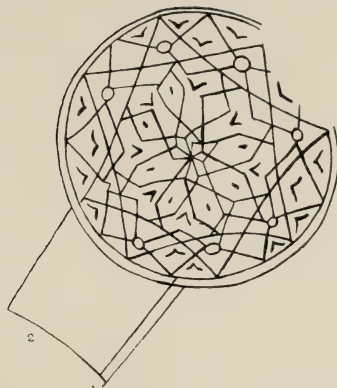
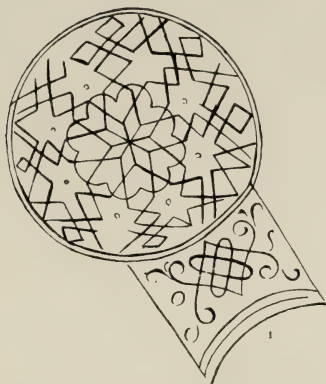




ORNAMENT IN PANELS, HALL OF AMBASSADORS.

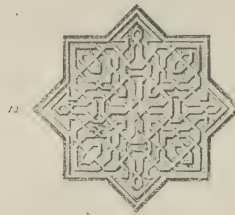
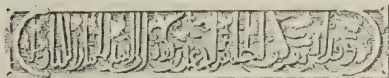
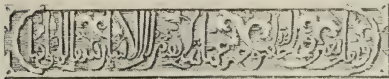
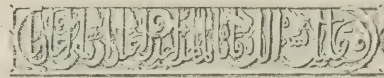
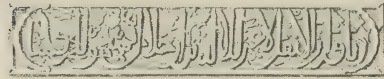






DETAILS OF THE ORNAMENTS WHICH ARE INTRODUCED INTO THE PAINTING OVER THE CENTRE ALCOVE OF THE HALL OF JUSTICE. THESE ORNAMENTS, BEING OF A STRICTLY MOORISH CHARACTER, STRONGLY SUPPORT THE OPINION THAT THE PAINTINGS ON THE CEILINGS OF THE ALCOVES OF THE HALL OF JUSTICE ARE THE WORK OF MOORISH ARTISTS.

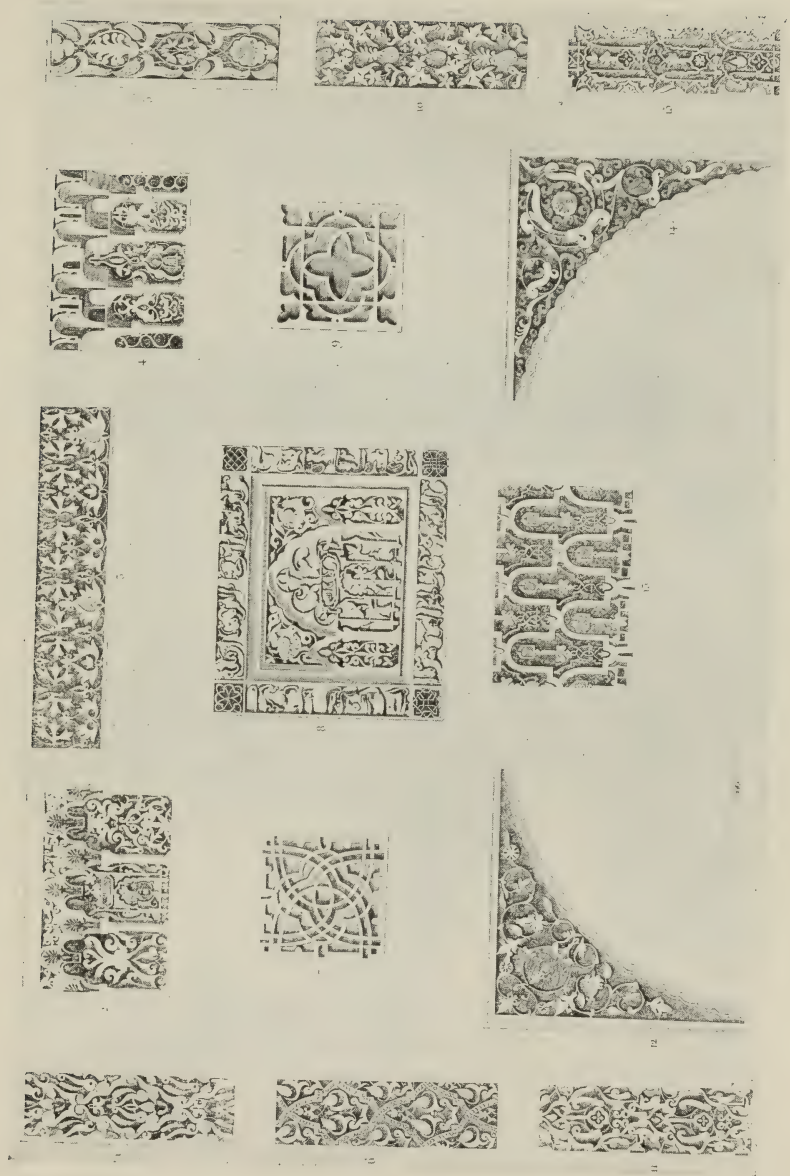




DETAILS AND ARABIAN INSCRIPTIONS.

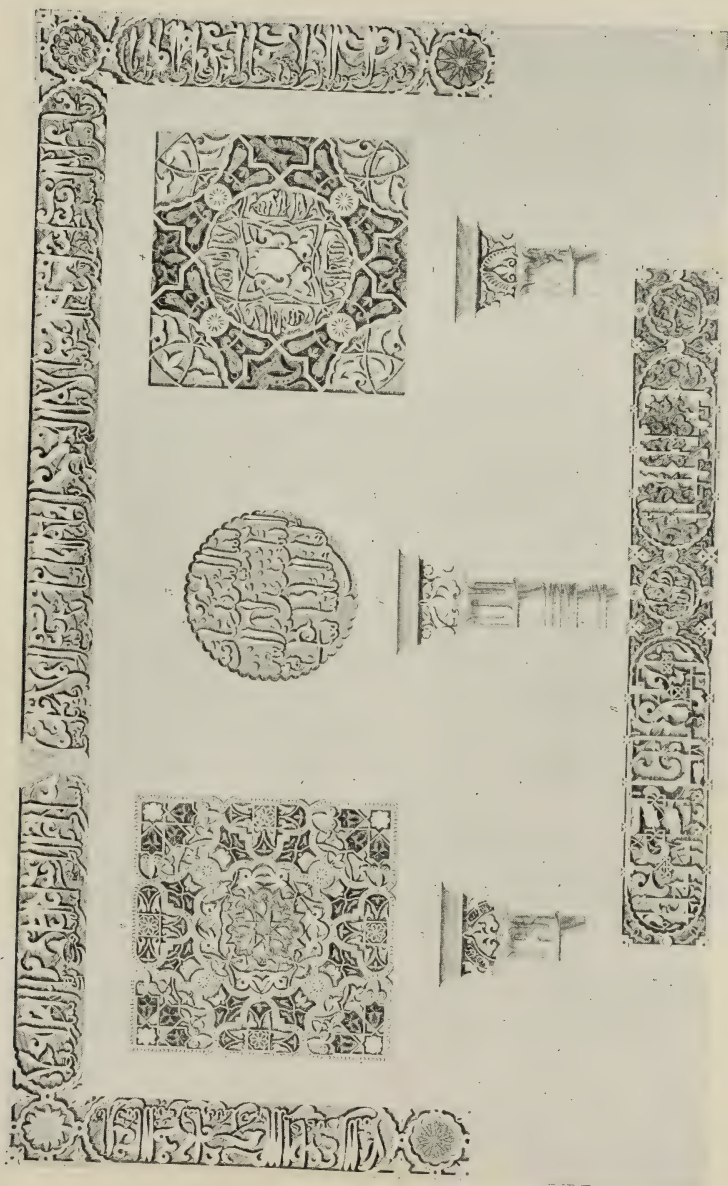






DETAILS OF ARABIAN WORK.

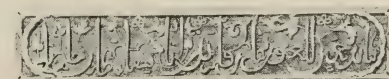
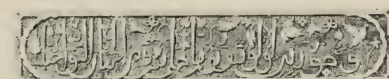
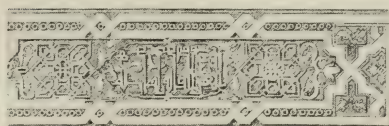
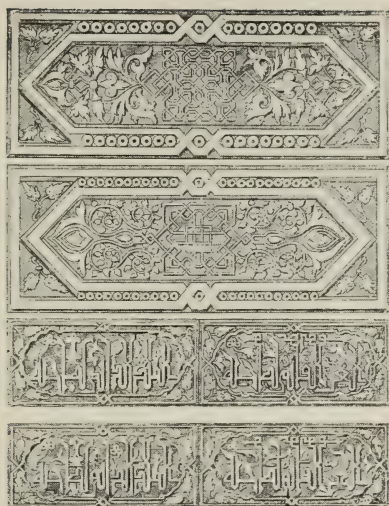




DETAILS, AND INSCRIPTIONS, AND ARABIAN CHAPTERS.







DETAILS OF ARABIAN WORK.



## The Generalife.

THE Generalife is called by the Spaniards *Cuarto Real*, signifying a diminutive royal palace—an appanage, or “fourth part” of the Alhambra.

In point of situation, the royal villa, or “pleasaunce,” of the Moorish Kings of Granada, is fully equal to the site chosen for the erection of the Alhambra. It stands upon an acclivity, behind which are lovely gardens, extensively timbered with trees of gigantic growth, where nightingales sing themselves hoarse in shrubberies rendered luxuriant by soft, refreshing rivulets. In the Generalife may be seen many Cufic inscriptions: the white tiles with golden scrolls occur nowhere else. The *Cuarto Real* and its beautiful gardens once belonged to Dala-horra, mother of “Muley Hasen,” and within three months of the capitulation of Granada they were ceded to Alonzo de Valiza, prior of Santa Cruz of Avila. Ford made an abstract of the original conveyance by which we learn how Alonzo de Valiza took possession. “Don Alonzo entered the garden pavilion, affirming loudly that he had made an entry; next, he opened and shut the door, locking it, and giving the key into the custody of one *Macafreto*, a well-known householder of Granada; he then went into the garden, where he severed the branch of a tree and dug up some earth with a spade, thus exercising his rights of proprietorship.” Such was the practice of conveyancing in the time of the Moors.

A gateway of the *Cuarto Real*, called *Puerta del Pescado*, is of Moorish origin, and has three arches.

A picturesque ravine divides the hill of the Alhambra from

the *Sierra del Sol*. Here, the approach is under a high embowered avenue of fig trees and myrtles. The situation of the Generalife—*Jennatu-l-'arif*—\* “The Garden of the Architect”—proved so entrancing to the Sultán *Isma'il-Ibn Faraj* that he was not at rest until he had erected this mountain villa as an abode for the “Light of his Hareem,” a summer-house, devoted to seclusion, pleasure, and luxury:

“When free and uncrown'd as the Conqueror rov'd  
By the banks of that lake, with his only belov'd,  
He saw, in the wreaths she would playfully snatch  
From the hedges, a glory his crown could not match,  
And preferr'd in his heart the least ringlet that curl'd  
Down her exquisite neck to the throne of the world.”

*Tom Moore.*

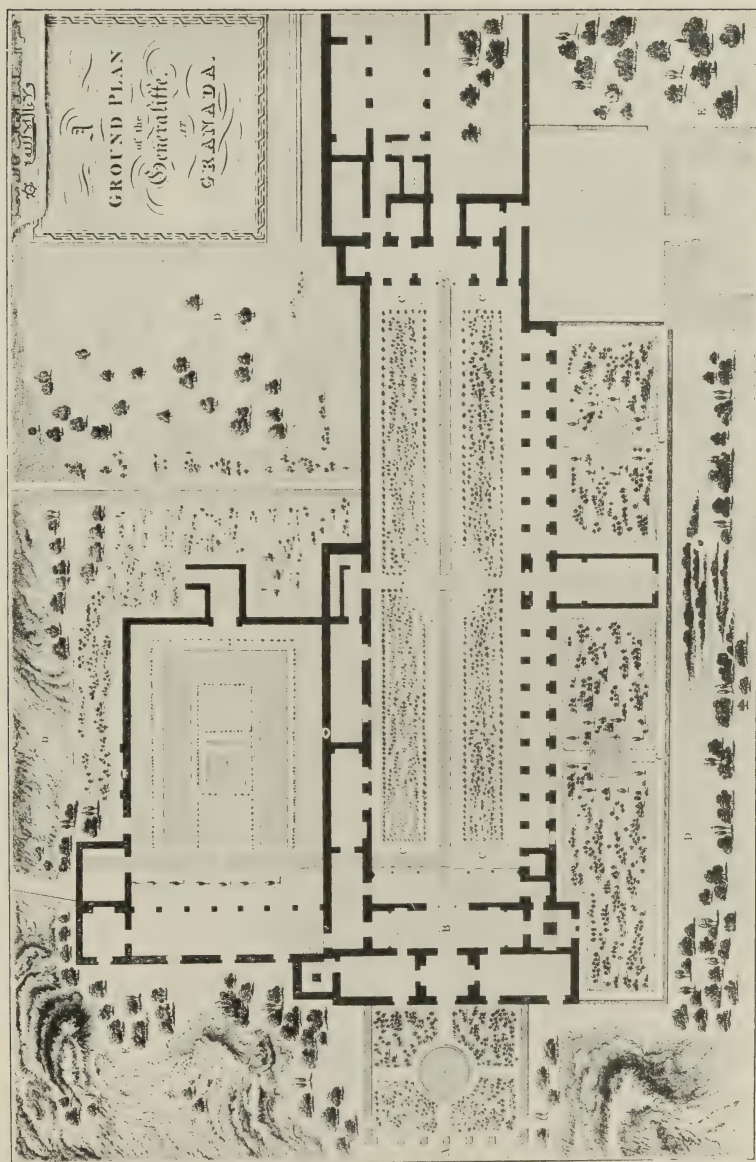
Once again the pages of the Grand Wazīr *Ibnu-l-Khattīb* furnish testimony at first hand of transactions in which his ungrateful master, Mohammed V., was involved, and who owed his safety to an accidental visit to the Generalife.

A conspiracy, having for its object the dethronement of Mohammed V., and the usurpation of his half-brother, Isma'il, succeeded only too well. The mother of Isma'il, soon after the death of Yūsuf I., when Mohammed had rightfully ascended the throne of Granada, created a party against the monarch, and had attached to her faction all the discontented. The castle of the Alhambra was surprised in August, 1359. The conspirators, having liberated Isma'il from his place of confinement, mounted him upon a horse and proclaimed him through

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\**Al-'arif*, in Spanish, *Alarife*, means “an inspector of public works”; and, according to *Ibnu-l-Khattīb*, the Grand Wazīr of Yūsuf I., and of his son, Mohammed V., the site of the Generalife belonged to a person of that profession before it passed into the hands of the Sultán *Isma'il-Ibn-Faraj*, who, in A.D. 1320, bought the land for a large sum, and built the palace as a delightful retreat from the cares of State.





GROUND PLAN OF THE GENERALIFE AT GRANADA.

- A. Advanced parts.  
 B. The Inner Gallery, commencing a view of the gardens.  
 C C C C. Terraces and Aqueducts.  
 D D D. E. E. The surrounding country.





THE GENERALIFE.





the city as their Sultán. How Mohammed had the good fortune to escape is thus set forth by his Wizír :

“At the time these events were taking place, the Sultán Mohammed was absent from the Alhambra, having gone, together with a son of his, to reside at a delightful country seat close to Granada, called *Jennatu-l-'arif*, a spot well known for the luxuriance of its trees, which never admit the rays of the sun,



THE GENERALIFE.

as well as for the healthfulness of the air, which is continually refreshed by running streams of limpid water. This garden is only separated from the royal residence by a high and strong wall, defended by a deep moat. In this place the Sultán was suddenly awakened by the clatter of arms, the cries of the assailants, and the beating of drums in the distance. Not knowing what caused the tumult, Mohammed went out in the

direction of the Alhambra; but, finding that the conspirators occupied all the avenues, he retraced his steps, and Allah was pleased to provide for his salvation; for, having mounted a fleet horse, which was always kept saddled and prepared for him, he galloped off to Guadix, where he arrived safely the same morning, and presented himself to the governor of the castle, who was very far from suspecting what had happened. Mohammed was immediately waited upon by the chief inhabitants of the place who all swore to protect him, so that he not only reigned undisturbed over Guadix and its immediate neighbourhood, but soon found himself at the head of devoted followers who hastened to him from all parts."

Meanwhile, his brother, the usurper, despatched an embassy to the King of Castile, offering to renew the treaty of peace then existing between the two countries. The Castilian King (Pedro I.), happening then to be at war with the people of Barcelona, readily assented to the proposal, and ratified the usurper's occupation of Granada. Isma'il, however, did not long enjoy the power he had seized. He was besieged in the Alhambra by Abú 'Abdillah, afterwards Mohammed VI., taken prisoner, and put to death, together with his brother, Kayes, in 1360.

The history of the dethroned king, Mohammed V., is particularly interesting for the reason that he it was who put the finishing touches to the decoration of the Alhambra, after the work was interrupted by the assassination of his father, Yúsuf I.

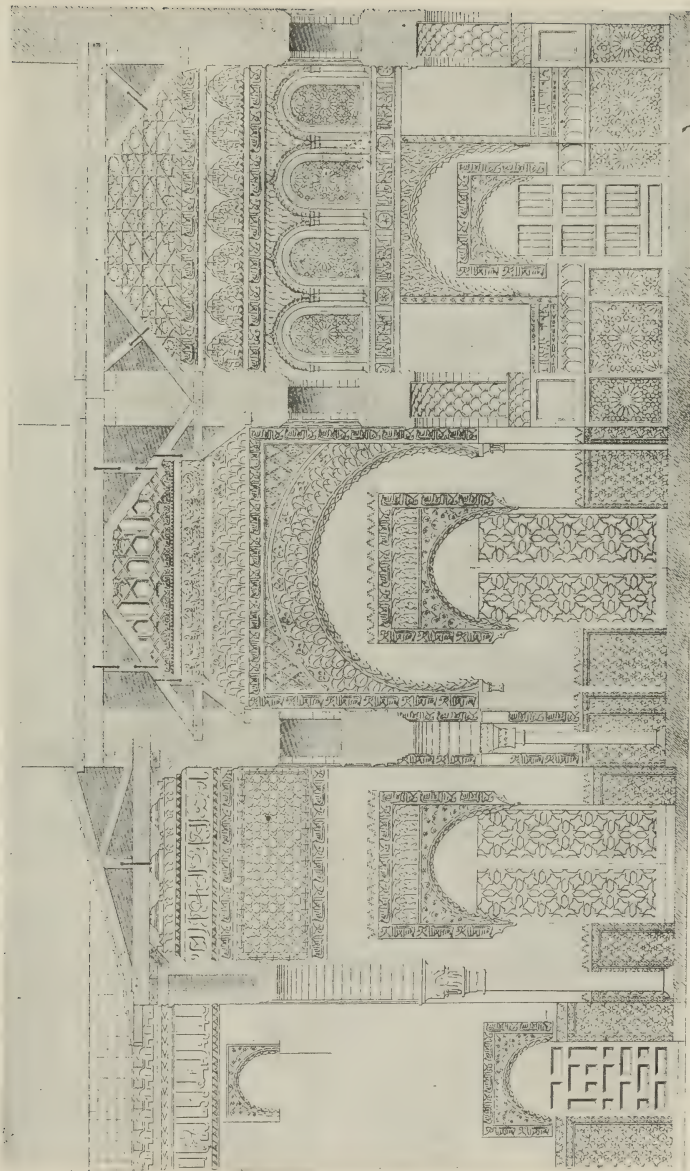
Immediately upon the death of Isma'il, Mohammed VI. was proclaimed king, and reigned for about two years, at the end of which period, seeing himself pressed on the one side by the rightful sovereign who burned to revenge the outrage done to him and recover the throne of his ancestors; and harassed, on the other hand, by Pedro, King of Castile; he formed the strange



A VIEW OF THE ROYAL VILLA OF THE GENERALIFE AT GRANADA.







TRANSVERSE SECTION OF THE ROYAL VILLA OF THE GENERALIFE AT GRANADA.



resolution of throwing himself upon the protection of the latter, and repairing to his Court. "He might just as well," says the Wizír, "have thrown himself into the jaws of a hungry tiger thirsting for blood, for no sooner had the infidel dog cast his eyes on the countless treasures which Mohammed and his chiefs had brought with them, than he conceived the wicked design of murdering them and appropriating their riches; on the second day of Rejeb, 763 (April 27, A.D. 1362) he was put to death with all his followers, at a place called Tablada, close to Seville."

But to return to the dethroned Sultán, Mohammed V., whose history is highly romantic.

The people of Guadix continued their allegiance, protected his person, and swore to devote their lives to his cause. Pedro was but lukewarm in his behalf; and Mohammed, obtaining only vague promises from the Christian King, crossed over to Fez at the invitation of the Sultán of Western Africa (*Ibnu-l-Khattíb*, in his life of Mohammed V., gives the details of this journey), and made a public entrance into Fez, where he was received with every mark of distinction.

After a long sojourn with the Sultán, Mohammed returned to Andalus in great state with a large number of followers, his adherents greatly increasing on his arrival at Guadix. All ranks flocked to his standard, the presence of the long-absent and popular sovereign infusing new vigour amongst the troops. The whole of the *Gharbia*, or Western districts, submitted to him. He



THE GENERALIFE.

was then enabled to take Malaga and to march upon Granada, which surrendered without opposition, and he thus saw himself once again in possession of his dominions. His triumphant entry into Granada took place April 6th, A.D. 1362, immediately before the death of the usurper, Mohammed VI., at the hands of King Pedro.

Mohammed V. reigned until the year 1391, when he was succeeded by his son, Yûsuf II.

To reach the summer resort of the Moorish Kings from the Alhambra, the better way is to leave the Palace by the *Torre del Picos*—Tower of the Peaks, or minarets—and thus approach the tall white towers and long arcades of the Generalife. To wander amidst its gardens and groves in the most sultry season is to enjoy a still more breezy region than that of the Alhambra.

The Generalife is a confluence of waters: the canal of the Darro empties its full virgin stream, and at times boils under evergreen arches through the Acequia Court.\* In contemplation of its beauty, the present is forgotten in the past; old-world echoes still reverberate through the bemyrtled Courts, where the many flowers which enamel its terraces and aqueducts tranquilly attest that once a garden smiled:

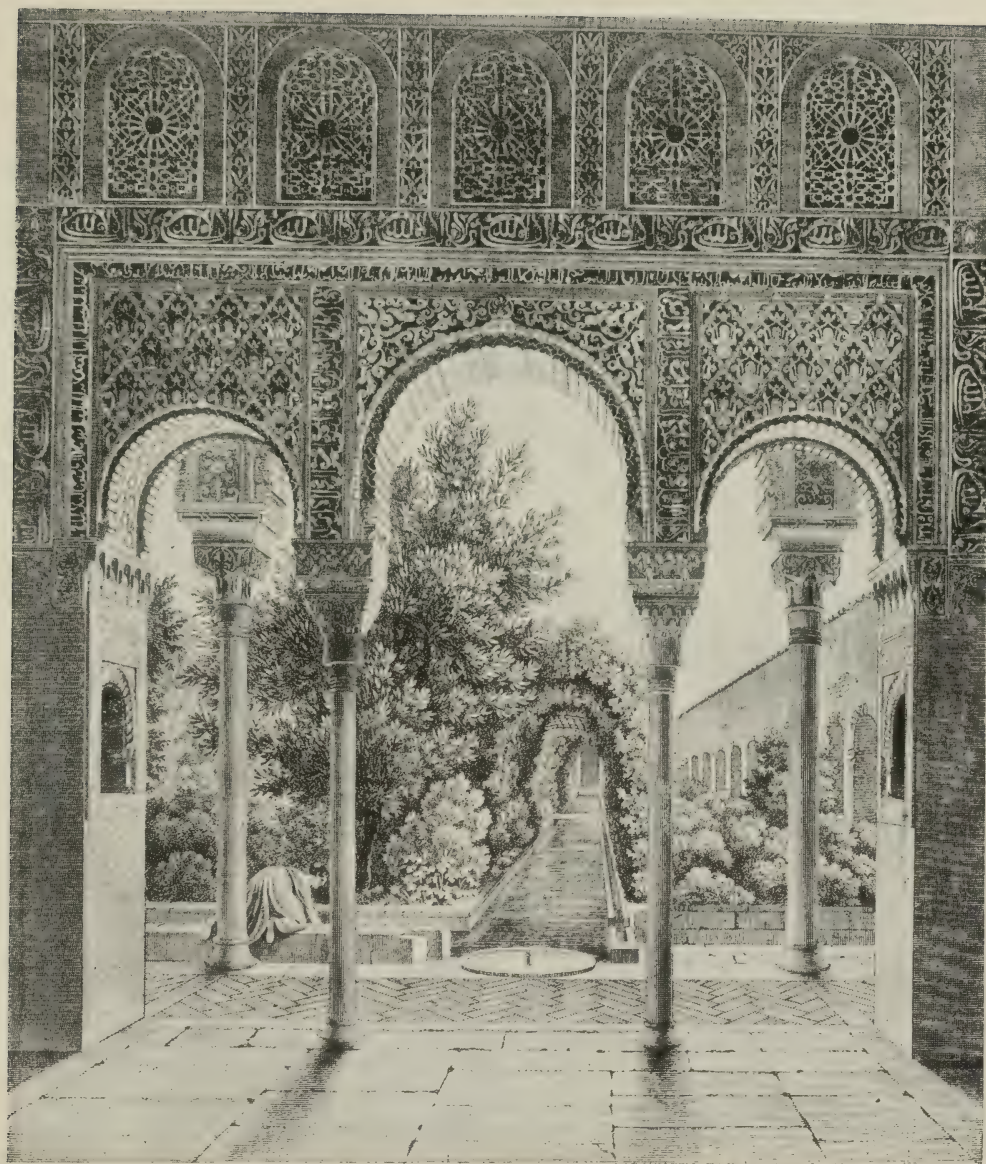
“Cypress and ivy, weed and wall-flower grown  
 Matted and mass'd together, hillocks heap'd  
 On what were chambers, arch crush'd, column strown  
 In fragments, chok'd up vaults, and frescos steep'd  
 In subterranean damps, where the owl peep'd,  
 Deeming it midnight: Temples, baths, or halls?  
 Pronounce who can; for all that Learning reap'd  
 From her research hath been, that these are walls—”

*Childe Harold's Pilgrimage, Canto IV.*

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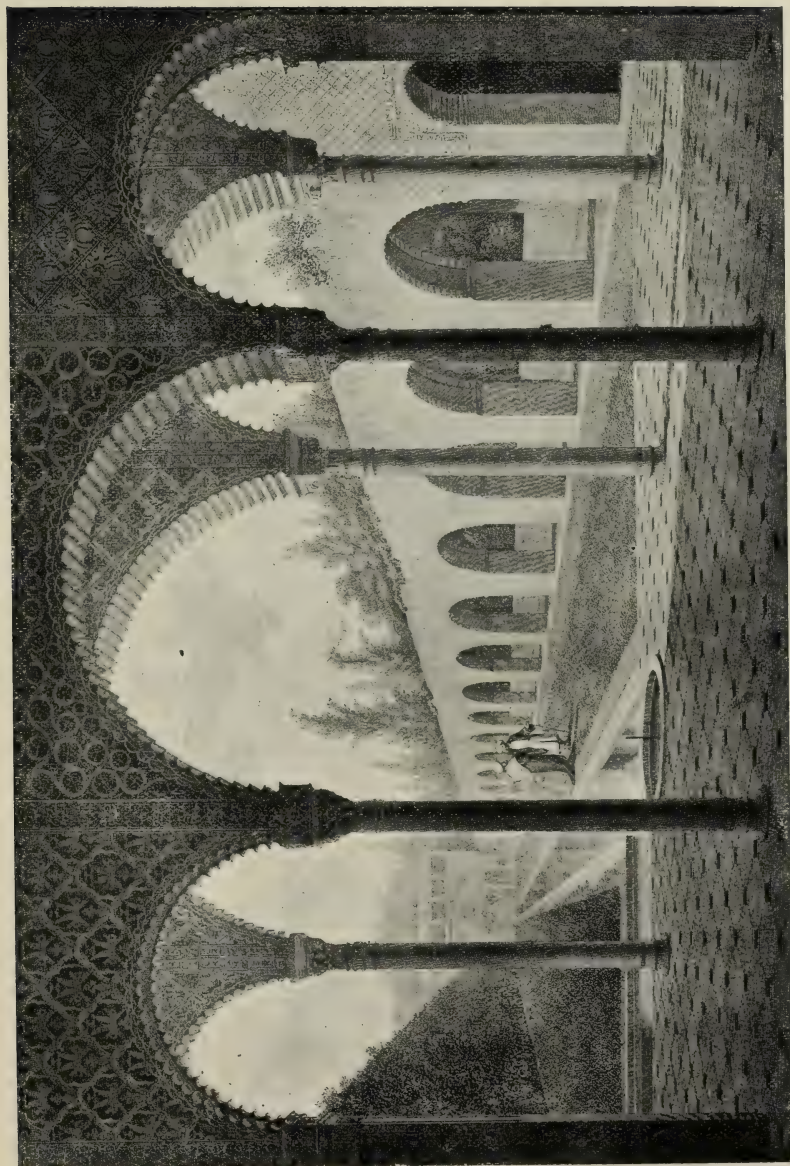
\* Acequia Court. The Arab word is *Sâkiyyah*, whence the Spanish *Accquia* is derived. The word means an artificial or diverted running stream in a garden; or, a canal for the purpose of irrigation.





GARDEN OF THE GENERALIFE.

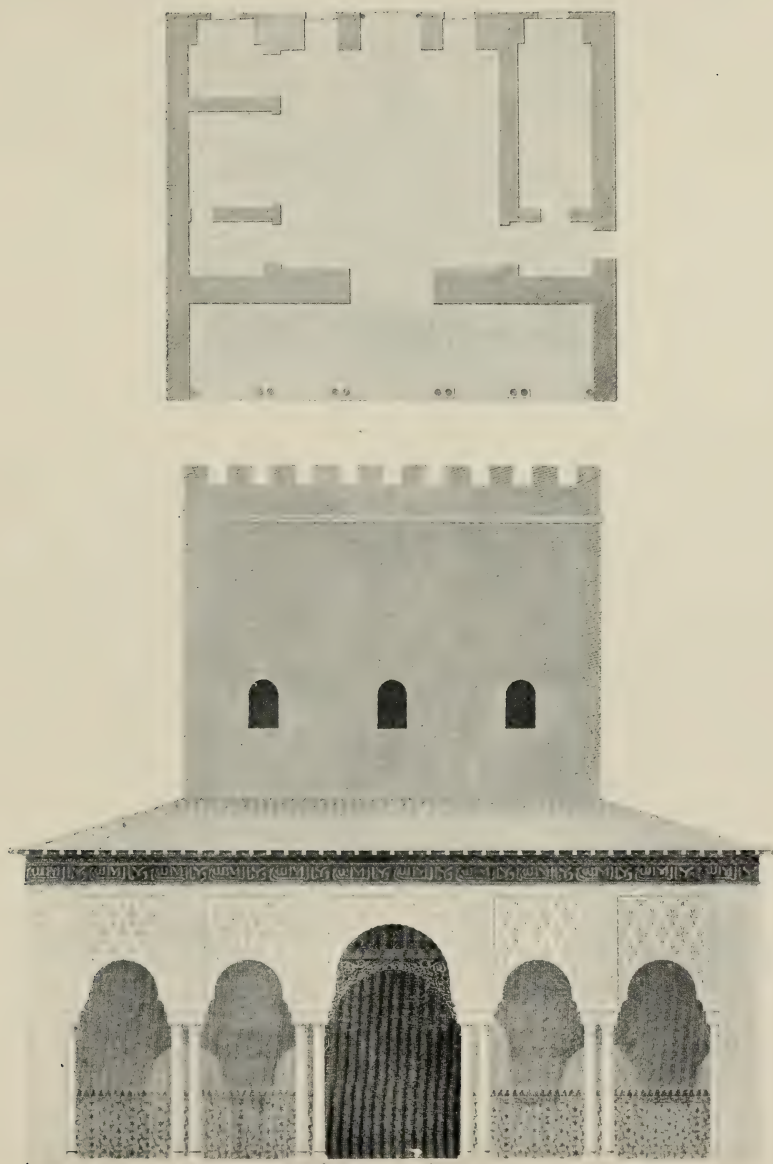




PERSPECTIVE VIEW OF THE GARDEN OF THE GENERALIFE.







ELEVATION AND GROUND PLAN OF THE PORTICO OF  
THE GENERALIFE.



What is pointed out as “the trysting place of the Sultána,” is a grove of cypress trees, enormous in their proportions, and old as the Moors themselves. The beautiful Zoraya, surnamed “The Morning Star,” to whom reference has been already made, is said to have been discovered under their spreading branches with her lover, the Abencerrage, but this is a calumny of the *Romanceros*, and they are false witnesses. The tradition is, but with little to substantiate it, that the Sultána was condemned to be burnt alive, if, within thirty days, she did not produce four knights to defend her cause against her four accusers. The fatal day arrived; no knights appeared, when, just at the supreme moment, there came upon the scene Don Juan de Chacon, Lord of Carthagená (whom she had implored to become her champion) accompanied by three other Christian knights, all in Saracenic armour. They fought and conquered, and the last of the conspirators, with his dying breath, confessed his invention of the false charge against the Abencerrage and the innocent Sultána.



MOSAIC, PORTICO OF THE GENERALIFE.

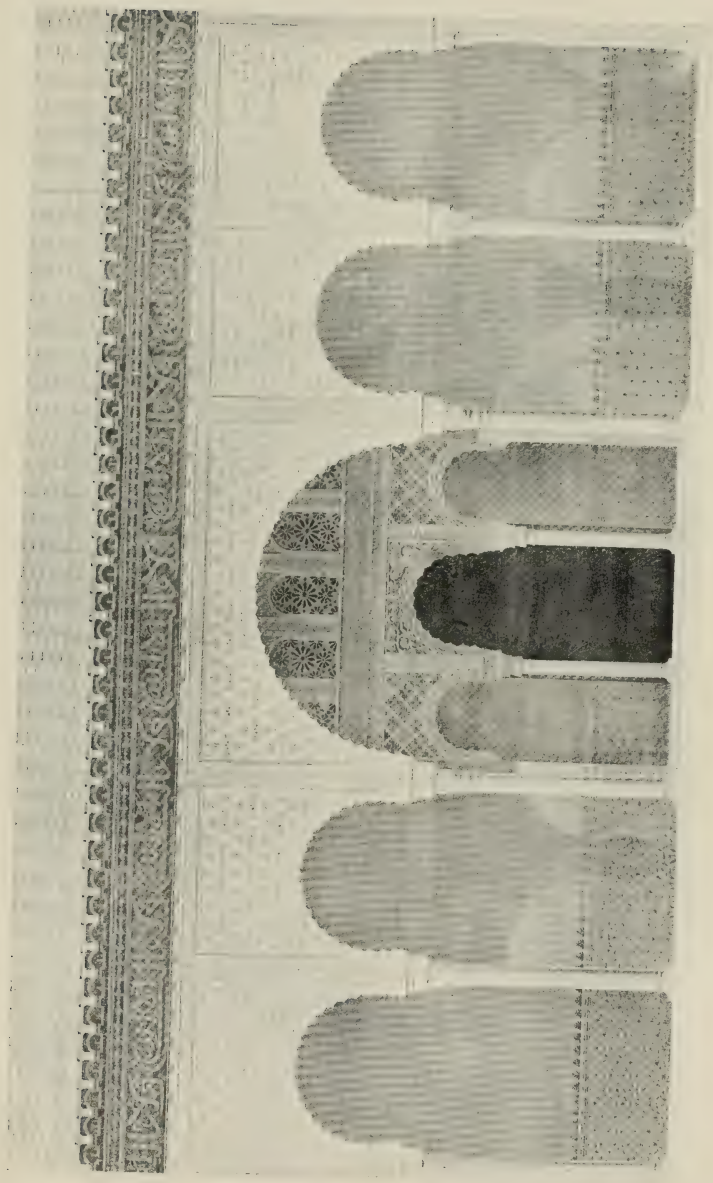
The reader who is desirous of perusing the circumstantial narrative of this supposed transaction may be referred to the

late Mr. Henry Swinburne's account in his *Travels in Spain*, while Mr. Peyron, in his *Essays on Spain*, has given a translation of an Arabian document purporting to be an official report concerning it.

Upon the naked summit of the height above the Generalife are some shapeless ruins, known as the *Silla del Moro*—the seat of the Moor—said to have been a point of observation of Boabdil, the Unlucky, while an insurrection was raging in the city below. An apocryphal portrait of Boabdil, *El Rey Chico*, hangs in the picture gallery of the Generalife. The face is mild, handsome, and somewhat melancholy, with a fair complexion and yellow hair. Other indifferent paintings are to be seen in the gallery, including those of Ferdinand and Isabella. The genealogical tree of the Marquis of Campotejar of the Grimalda Gentili family, better known as Pallavicini, of Genoa, is exhibited in the picture gallery. The villa now belongs to the Marquis, who, being an absentee, has placed the palace under the care of an *administrador*. The founder of the Grimaldi family was one Cidi Aya, a Moorish prince, who was of service to Ferdinand on the expulsion of the Moors, at which time he became a Christian knight under the name of Don Pedro. His son, Don Aixa, is represented in the pedigree hanging in the picture gallery, trampling, like a renegade, on the ensigns of his ancestors. An enormous weapon, traditionally known as "The Sword of Boabdil," having a beautifully enamelled sheath enriched with gold and silver work, is preserved in the office of the Italian Consulate at Granada.

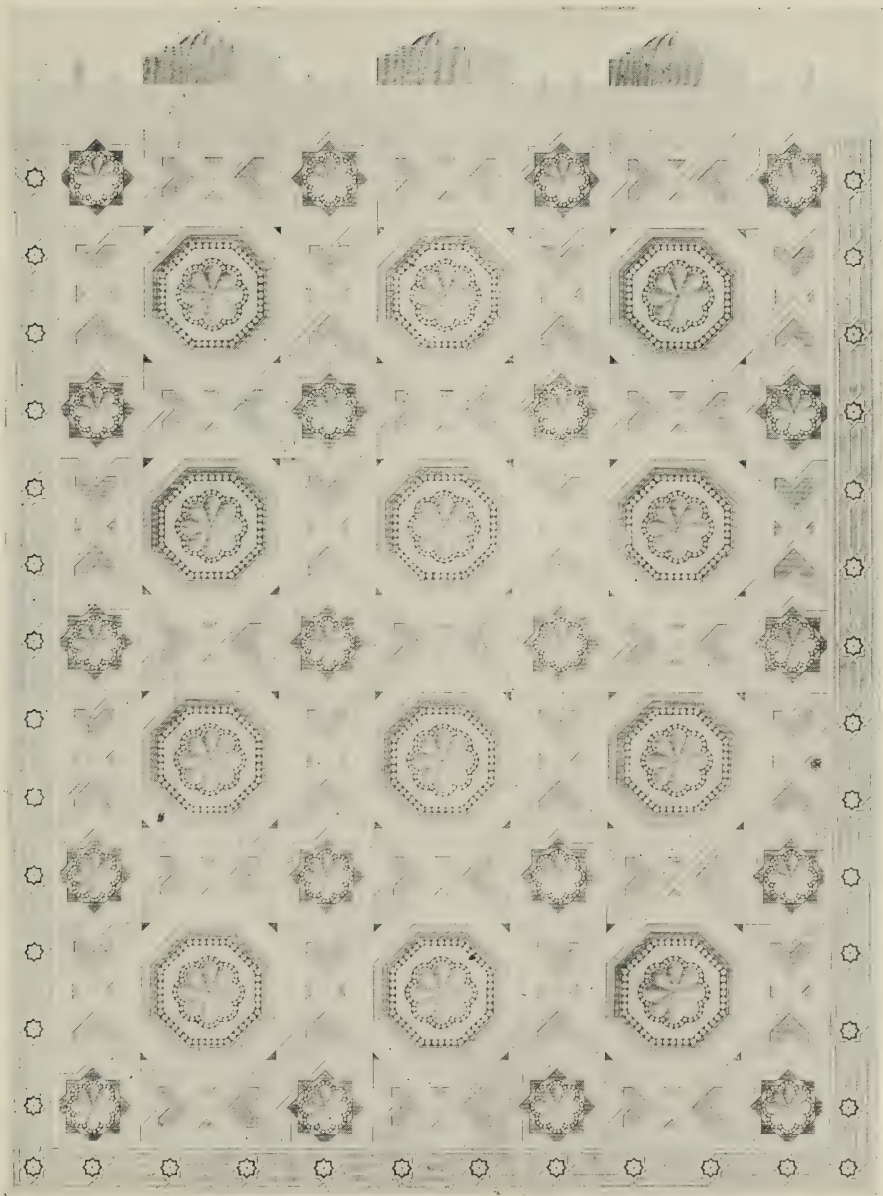
The decorations of the Generalife are in no respect inferior to those of the Alhambra; the wood-work is of *nogal*, or Spanish chestnut, and, where it has not been wantonly injured, is in its original condition. It is thought that the Moors preserved their wood-work by coating it with a substance called





FRONT VIEW OF THE PORTICO OF THE GENERALIFE.

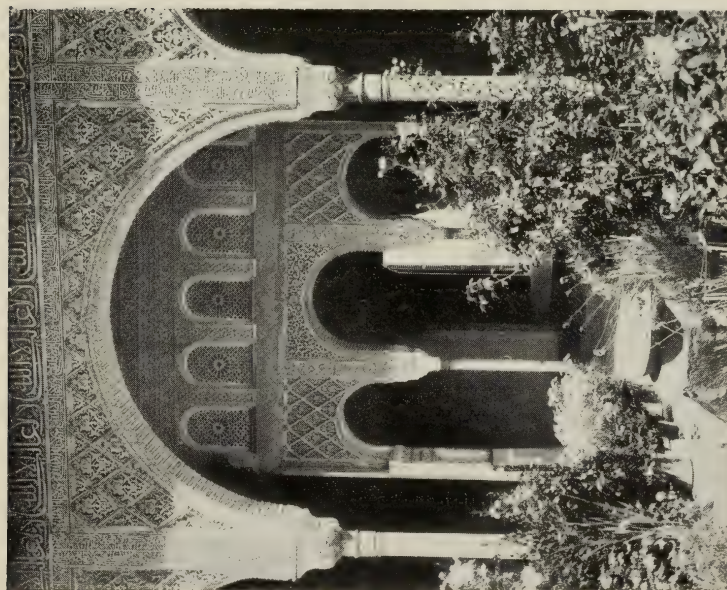




A CEILING IN THE GENERALIFE.







THE GENERALIFE.  
ENTRANCE TO THE GALLERY OF RETRATOS (PORTRAIT GALLERY).



THE GENERALIFE.  
GALLERY IN THE ACEQUIA COURT.



*colle* and *almaqu*, *i.e.*, size mixed with a reddish earth, and rendered obnoxious to insects. The black lines which ornament the wood-work are believed to have been traced with a hot iron.



GALLERY IN THE GENERALIFE.

Nothing can exceed the symmetry of the Portico of the Generalife. The columns are of white marble, surmounted by arches and arabesques. The inscription, many times repeated, and running along the whole front of the Portico, is that which occurs so frequently in the Alhambra, "There is no

conqueror but God." The dado has a very rich effect, the colours being black, blue, gold, scarlet, and green.

The transverse section of the Royal Villa, shown in the plate at p. 411, gives an idea of the beauty of the interior decorations. The ceiling of the chief apartment is a *chef-d'œuvre* of Arabian workmanship; the exquisite delicacy and consummate taste displayed by the artist must be seen before a full appreciation can be acquired. The ceiling is delineated at p. 425.

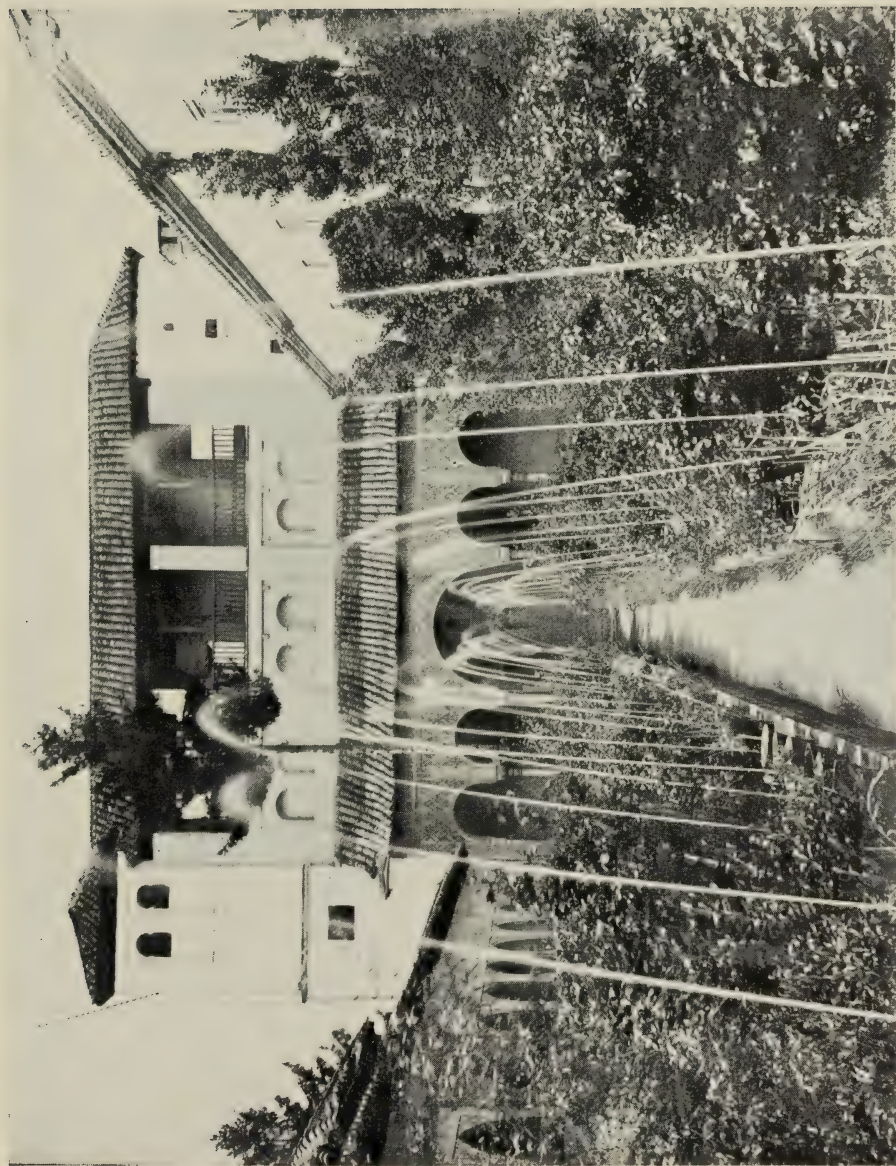
The Acequia Court reminds the observer of the Court of the Fishpond; or of Myrtles, in the Alhambra. Although of no such great dimensions, similar arcades, galleries, and fountains, are here seen in profusion. The slender pillars and gossamer-perforated fabrics are, as in the case of the greater Palace, like nothing so much as our conception of fairy-work, rather a dream of beauty than the production of human hands.

#### LA CASA DEL CARBON—THE CHARCOAL HOUSE.

Halfway down the Zacatin, which was, in Moorish times, the bazaar, or market, of Granada—then alive with busy silversmiths, and with silk merchants, who offered the most wondrous productions of the loom—stands whatever remains of the elegant palace known as the Charcoal House, from having been appropriated to the sale of that commonplace article. The edifice, until recent times, bore the name by which it had been known for centuries, viz.: *La Casa del Gallo de Viento*—The Weather-cock House.

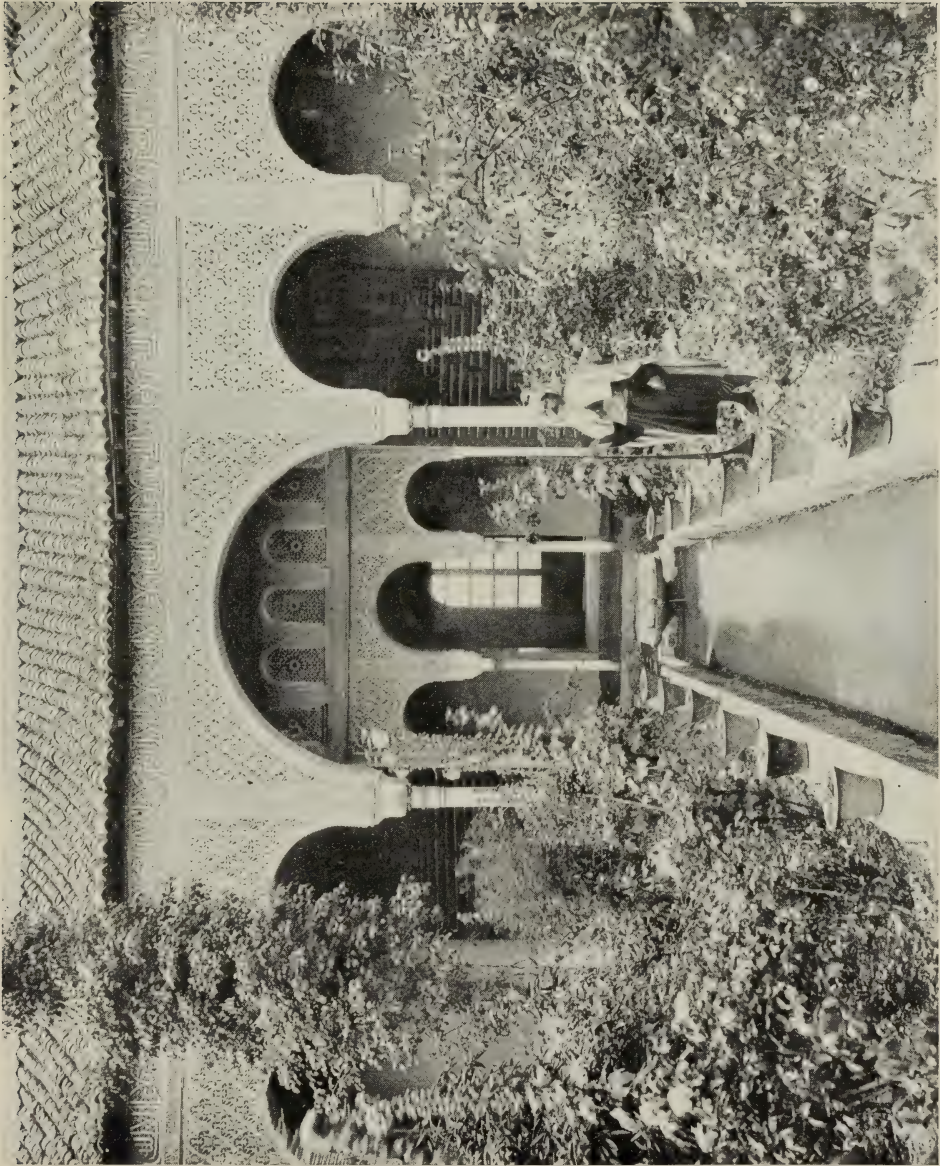
There is a tradition that the palace was built by Bādīs Ibn Hābus, the third Sultān of Granada of the Zeyrite dynasty, about 1070 A.D., by whose direction a vane was made in the





THE ACEQUIA COURT, IN THE GENERALIFE.





THE ACEQUIA COURT IN THE GENERALIFE, FROM THE MAIN ENTRANCE.

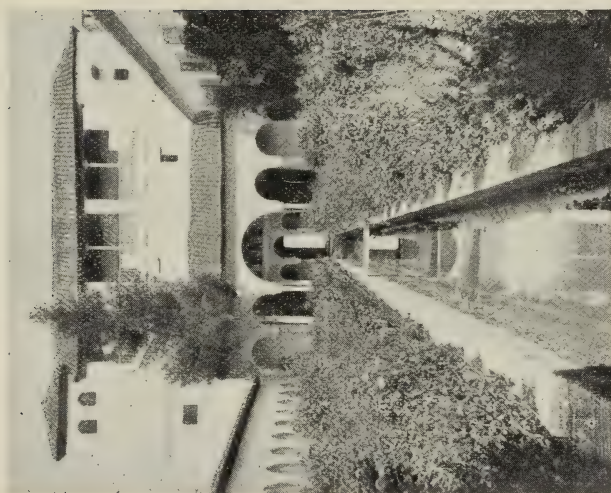






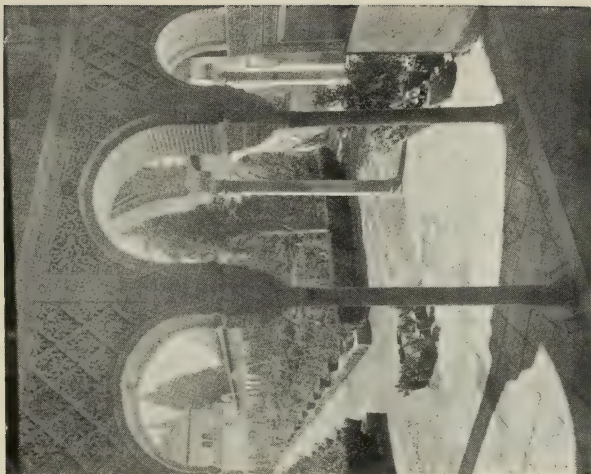


A CORNER OF THE ACEQUIA COURT  
IN THE GENERALIFE.



THE ACEQUIA COURT IN THE  
GENERALIFE.





GALLERY OF THE ACEQUIA COURT  
IN THE GENERALIFE.



CYPRESS COURT IN THE  
GENERALIFE.





shape of a warrior mounted on a steed, with a shield and levelled spear in his hands. *Al-makkari* tells us that he read in the manuscript of a learned Moorish historian the following anecdote concerning it: "I was told by the *Faquihi Sidi Hasan* . . . that he was present at the taking down of the talisman, known as the weather-cock, which once stood on the top of the old *Kassabah*—fortified enclosure—at Granada, and was removed on account of the improvements and repairs about to be made in that building. I saw it with my own eyes; it was of heptagonal shape, and bore the following Arabic inscription in verse:

"The palace at fair Granada presents to the eye of the observer a talisman turning round with the succession of time.

"The horseman on its weather-cock, although a solid body, turns with every wind.

"This to the wise man, reveals many a mystery.

"Indeed, after subsisting a short time, a calamity shall come which shall ruin both the palace and its owner.

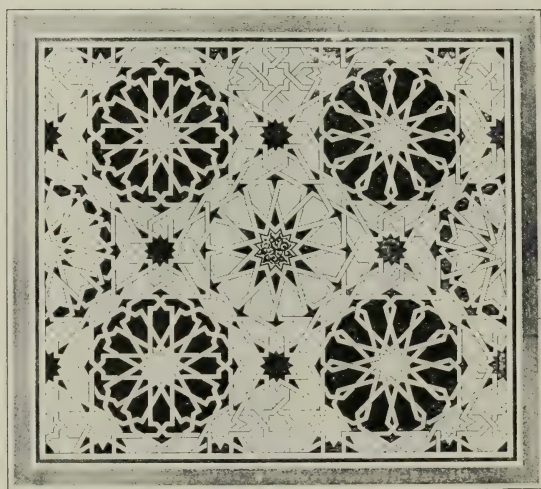
"Thus shall Andalus vanish one day!"

The archway-entrance to the *Casa del Carbon* is very richly decorated, as may be seen by the illustration at p. 443, but the interior has been greatly interfered with and disfigured. Below, is a subterranean passage, said to communicate with the Alhambra; but the Duke d'Abrantes, who owned the *Casa*, regarded such means of communication as "uncanny," and blocked up the passage. An inspection of the Arabic title-deeds to this interesting property, which are still extant, would amply repay the pains of conveyancing amateurs.

#### LA CASA SANCHEZ—THE HOUSE OF SANCHEZ.

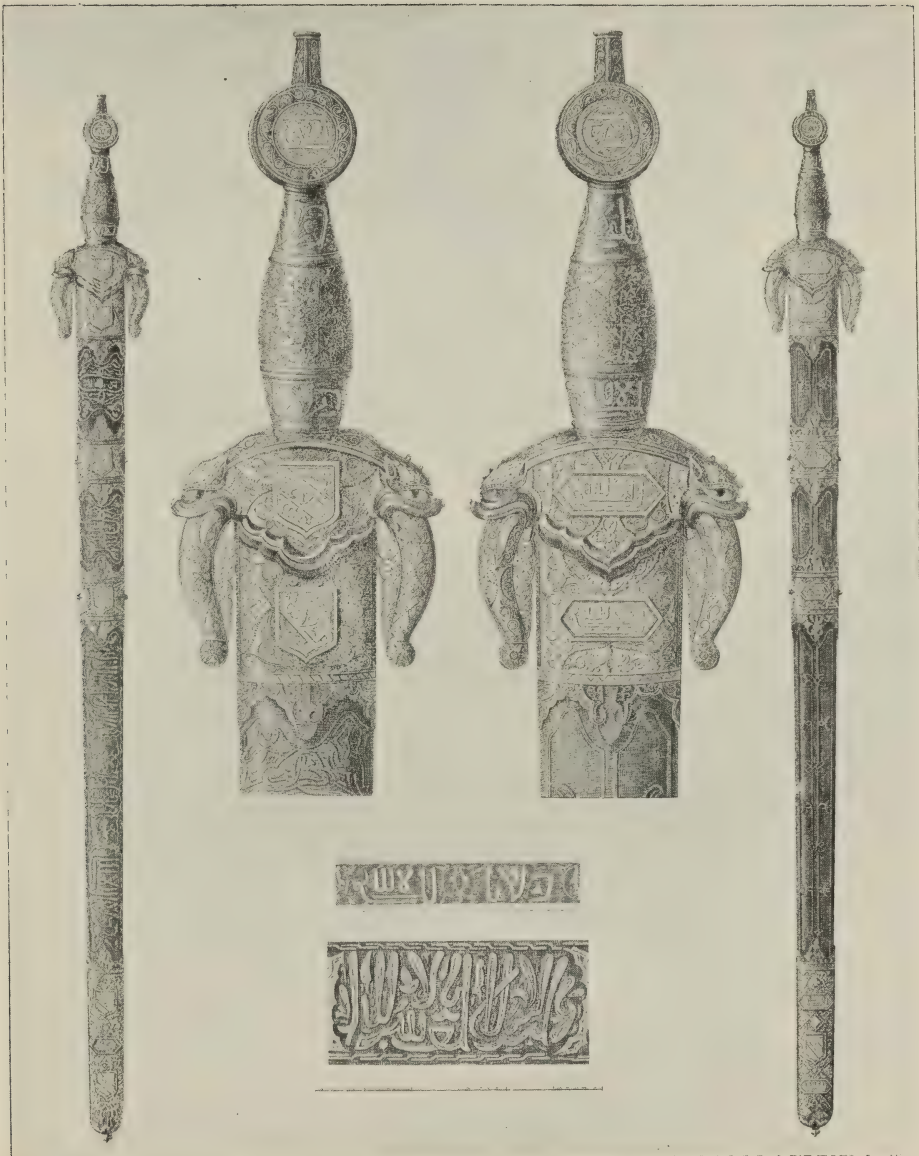
La Casa Sanchez, so-called from having been the dwelling of an honest muleteer of that name, was once one of the most

picturesque and most Moorish of dwellings. But, alas! in the year 1837, the whole front was "restored" and "beautified," and an ancient fish-pond, similar to that of the Court of Myrtles, was filled up and converted into a garden by one of the resident officers of the Palace. The ruthless *empleado*, who caused the Moorish doors of the Hall of the Abencerrages to be sawn asunder, permitted also this outrage by a man of equal



MOSAIC PAVEMENT IN THE DRESSING-ROOM  
OF THE SULTÁNA.

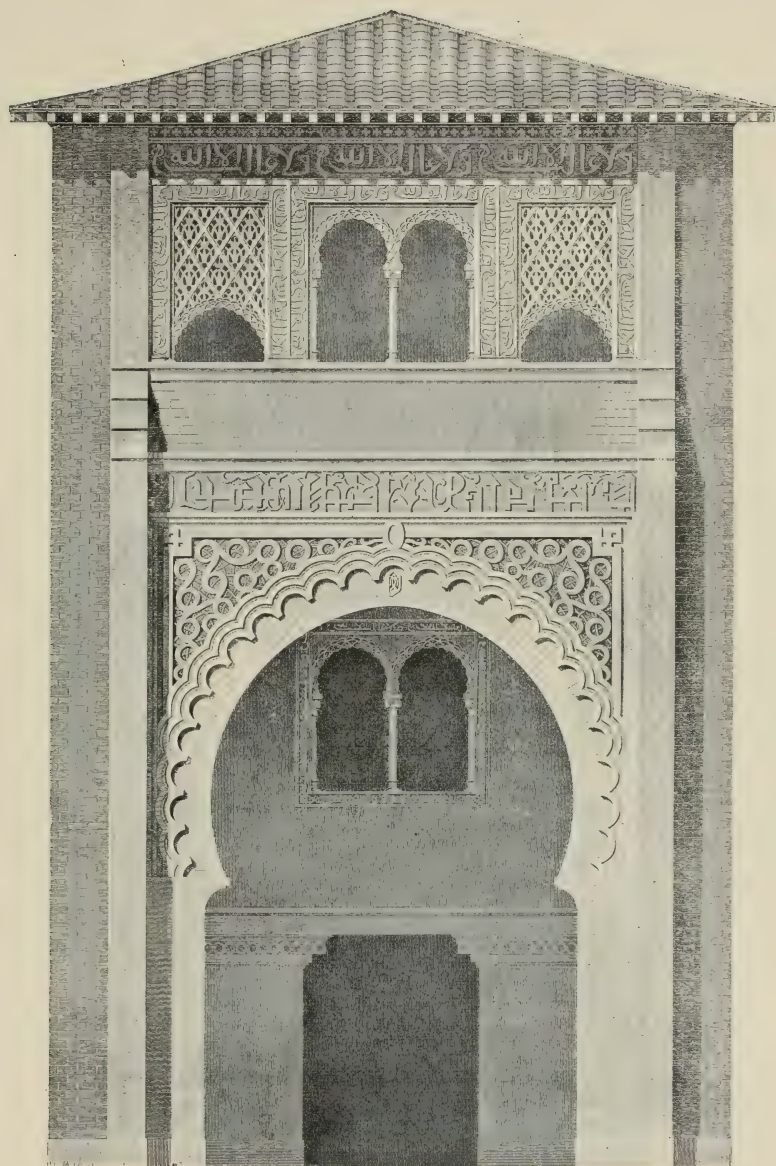
taste with himself, who ruined the little architectural gem. The ruin yet offers a specimen of minute and beautiful *tarkish*—stucco-work—that even the lovely examples of the Alhambra itself cannot surpass. An illustration at p. 445, from a drawing of about the year 1830, 'ere the spoiler came, will give an idea of the departed beauty of the jewelled building.



SABRE OF THE LAST MOORISH KING OF GRANADA, COMMONLY CALLED  
"THE SWORD OF BOABDIL."







ELEVATION OF THE CASA DEL CARBON, OR "HOUSE OF CARBON," ONCE  
KNOWN AS THE HOUSE OF THE WEATHER-COCK.

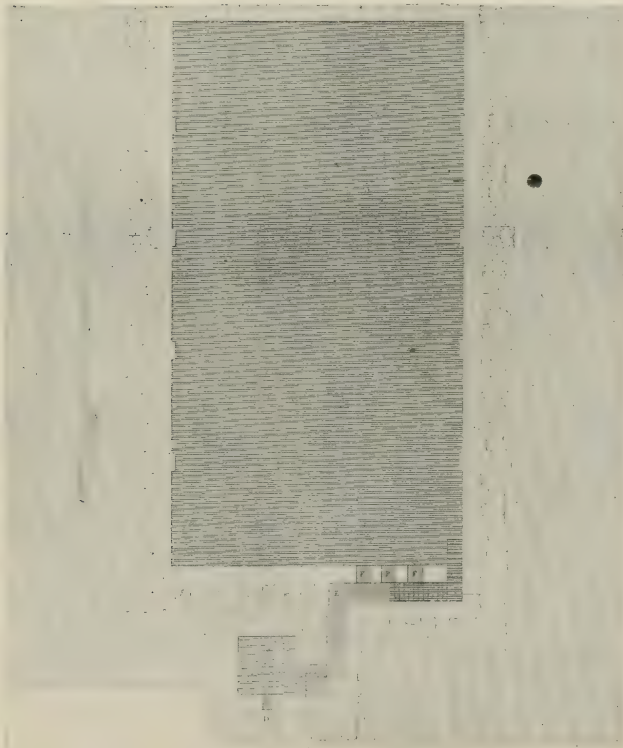
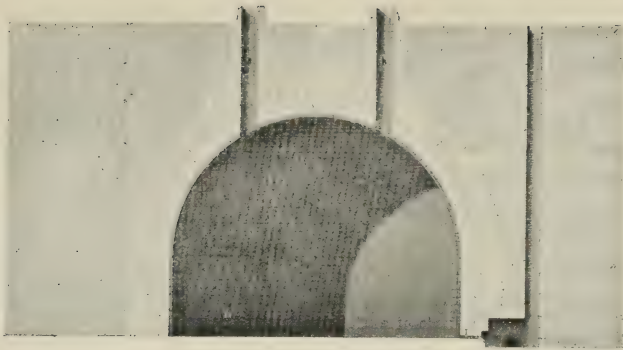




HOUSE OF SANCHEZ.







PLAN AND SECTION OF THE GREAT CISTERN IN  
THE ALHAMBRA.



## APPENDIX.

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### Moresco-Spanish Ballads.

Selected from the Translations of John Gibson Lockhart.

LOCKHART'S intention was to furnish the English reader with some notion of that old Spanish minstrelsy preserved in the different *Cancioneros* and *Romanceros* of the Sixteenth Century; he owns, however, than only a Spaniard can achieve for his native *chansons* what Percy, Ellis, or Ritson has done for English ballads. Until such a Spanish editor arises, it seems impossible to determine to what period the composition of the oldest Spanish ballads now extant ought to be referred.

The first collection of romantic Spanish ballads, that of Ferdinand de Castillo, was published so early as 1510; and, as the title of the book declares that the volume contains the ancient and modern songs of the Troubadours of Spain, it is clear that a certain number of the pieces were then considered ancient. There are not wanting circumstances which would seem to establish for many of the Spanish ballads a claim to antiquity much higher than is to be inferred from this date; for, in the *General Chronicle of Spain*, which was compiled in the fourteenth century at the instance of Alfonso the Wise, allusions are constantly made to the popular songs of the minstrels, or *Joglars*. One thing is certain, that the Spaniards are in possession of the oldest, as well as the largest, collection of popular ballad poetry, properly so called, than is to be found in the literature of any other European nation; and Lockhart very pertinently puts the enquiry, "Had there been published at London, in the reign of our eighth Henry, a vast collection

of English ballads about the wars of the Plantagenets, what illustration and annotation would not that collection have received ere now?"

It is fair, perhaps, to conclude that a great and remarkable influence was exerted over Spanish thought and feeling—and, therefore, over Spanish language and poetry—by the influx of those Oriental tribes who occupied, for long centuries, the fairest provinces of Spain; particularly when it is remembered that the Christian youth studied freely and honourably at the feet of Jewish and Mohammedan philosophers.

Throughout the oldest Spanish ballads there breathes a spirit of charity towards their Moorish enemies, for, in spite of adverse faith, in spite of adverse interests, they had much in common. Loves, and sports—nay, sometimes their haughtiest recollections—were in common; and even their heroes were the same: Bernardo del Carpio, Fernan Gonzalez, the Cid himself, had, at some period of their lives, fought beneath the standard of the Crescent, and the minstrels of either nation had equal pride in the celebration of their prowess. Even in the ballads most exclusively devoted to the records of feats of Spanish heroism, it is quite common to find some handsome compliment paid to the Moors. And when, at a later period, the conquest of Granada had mingled the Spaniards with the persons and manners of the Moors, the Spanish ballad-mongers still celebrated the achievements of their Saracen rivals; and the compliment towards "the Knights of Granada, gentlemen, albeit Moors,"

*Caballeros Granadinos*

*Aunque Moros hijos d'algo,*

must have been extremely gratifying to the defeated.

The ballads of Moorish origin are rather of the romantic than the historical class. They were sung in the villages of



Andalusia in either language, but to the same tunes, and listened to with equal pleasure by Mussulman and Christian. In these strains, says Lockhart, whatever merits or demerits they may possess, they present a lively picture of the life of the Arabian Spaniard. We see him as he was in reality, "like steel among weapons—like wax among women."

There came, indeed, a time when the fondness of the Spaniards for their Moorish ballads was made a matter of reproach; but this was not till long after the period when Spanish bravery had recovered the last fragments of the Peninsula from the Moslem.

The greater part of the Moorish ballads refer to the period immediately preceding, and at the time of the downfall of the throne of Granada. The amours of that splendid court; the bull fights, and other spectacular displays in which its lords and ladies delighted no less than those of the Christian courts of Spain; the feuds of the two great families of the Zegrís and the Abencerrages, which contributed so largely to the ruin of the Moorish cause; and the incidents of the last war, in which the power of the Moslem was entirely overthrown by the arms of Ferdinand and Isabella.

The ballad, composed on the departure from Granada of the Moors, is a specimen of romantic minstrelsy which has never depended on historic truth. The allusion in the third stanza to the old white beard of the Moorish king seems to favour the conjecture that "Muley Hasen," and not his son Boabdil, surrendered the keys of the fortress.

"THE FLIGHT FROM GRANADA."

There was crying in Granada when the sun was going down —  
Some calling on the Trinity—some calling on Mahoun !  
Here passed away the Korán—there in the Cross was borne—  
And here was heard the Christian bell, and there the Moorish horn ;

*Te Deum Laudamus!* was up the Alcala sung :  
 Down from th' Alhambra's minarets were all the crescents flung ;  
 The arms thereon of Aragon they with Castile's display ;  
 One king comes in in triumph—one weeping goes away !

Thus cried the weeper, while his hands his old white beard did tear,  
 "Farewell, farewell, Granada! thou city without peer!  
 Woe, woe thou pride of heathendom! seven hundred years and more  
 Have gone since first the faithful thy royal sceptre bore!

"Thou wert the happy mother of a high renowned race;  
 Within thee dwelt a haughty line that now go from their place;  
 Within thee fearless knights did dwell, who fought with mickle glee  
 The enemies of proud Castile—the bane of Christientie!

"The mother of fair dames wert thou, of truth and beauty rare,  
 Into whose arms did courteous knights for solace sweet repair;  
 For whose dear sakes the gallants of Afric made display  
 Of might in joust and battle on many a bloody day!

"Here gallants held it little thing for ladies' sake to die,  
 Or for the Prophet's honour, and pride of Soldanry:  
 For here did valour flourish, and deeds of warlike might  
 Ennobled lordly palaces, in which was our delight.

"The gardens of thy Vega, its fields and blooming bowers—  
 Woe, woe! I see their beauty gone, and scatter'd all their flowers  
 No reverence can he claim, the king that such a land hath lost --  
 On charger never can he ride, nor be heard among the host;  
 But in some dark and dismal place, where none his face may see,  
 There, weeping and lamenting, alone that king should be!"

Thus spake Granada's king as he was riding to the sea,  
 About to cross Gibraltar's Strait away to Barbary:  
 Thus he in heaviness of soul unto his queen did cry.—  
 (He had stopp'd and ta'en her in his arms, for together they did fly).

"Unhappy king! whose craven soul can brook"—(she 'gan reply)

"To leave behind Granada—who hast not heart to die—  
 Now for the love I bore thy youth, thee gladly could I slay!  
 For what is life to leave when such a crown is cast away?"

## THE DEATH OF DON ALONZO OF AGUILAR.

The Catholic zeal of Ferdinand and Isabella was gratified by the external conversion at least of great part of the Moors of Granada; but the inhabitants of the Sierra of Alpujarra, to which the remnant of the Moors had retired, resisted every effort of the priests who were sent among them, so that the order for baptism was at length enforced by arms. These Moorish mountaineers resisted strenuously, but were at length subdued, and, in great part, extirpated. Amongst many severe losses sustained by the Spanish forces in this guerilla warfare, was that recorded in the following ballad. The tragic story has been made familiar to English readers by the Bishop of Dromore's exquisite version of "Rio Verde! Rio Verde!"

Fernando, king of Aragon, before Granada lies,  
 With dukes and barons many a one, and champions of emprise;  
 With all the captains of Castile that serve his lady's crown,  
 He drives Boabdil from his gates, and plucks the Crescent down.

The Cross is rear'd upon the towers, for our Redeemer's sake!  
 The king assembles all his powers, his triumph to partake;  
 Yet at the royal banquet, there's trouble in his eye—  
 "Now speak thy wish, it shall be done, great king!" the lordings cry.

Then spake Fernando: "Hear, grandees! which of ye all will go,  
 And give my banner in the breeze of Alpujar to blow?  
 Those heights along, the Moors are strong; now who, by dawn of day,  
 Will plant the Cross their cliffs among, and drive the dogs away?"

Then champion on champion high, and count on count doth look;  
 And falt'ring is the tongue of lord, and pale the cheek of duke;  
 Till starts up brave Alonzo, the knight of Aguilar,  
 The lowmost at the royal board, but foremost still in war.

And thus he speaks: "I pray, my lord, that none but I may go:  
 For I made promise to the queen, your consort, long ago,  
 That ere the war should have an end, I, for her royal charms,  
 And for my duty to her grace, would show some feat of arms!"

Much joy'd the king these words to hear—he bids Alonzo speed ;  
And long before the revel's o'er the knight is on his steed ;  
Alonzo's on his milk-white steed, with horsemen in his train,  
A thousand horse, a chosen band, ere dawn the hills to gain.

They ride along the darkling ways, they gallop thro' the night ;  
They reach Nevada ere the cock hath harbinger'd the light ;  
But ere they've climb'd that steep ravine, the east is glowing red,  
And the Moors their lances bright have seen, and Christian banners spread.

Beyond the sands, between the rocks, where the old cork-trees grow,  
The path is rough, and mounted men must singly march and slow ;  
There, o'er the path, the heathen range their ambuscado's line,  
High up they wait for Aguilar, as the day begins to shine.

There, nought avails the eagle-eye, the guardian of Castile,  
The eye of wisdom, nor the heart that fear might never feel,  
The arm of strength, that wielded well the strong mace in the fray,  
Nor the broad plate, from whence the edge of faulchion glanced away.

Not knightly valour there avails, nor skill of horse and spear ;  
For rock on rock comes rumbling down from cliff and cavern drear ;  
Down—down like driving hail they come, and horse and horsemen die ;  
Like cattle whose despair is dumb when the fierce lightnings fly.

Alonzo, with a handful more, escapes into the field,  
There, like a lion, stands at bay, in vain besought to yield ;  
A thousand foes around are seen, but none draw near to fight ;  
Afar, with bolt and javelin, they pierce the steadfast knight.

A hundred and a hundred darts are hissing round his head ;  
Had Aguilar a thousand hearts, their blood had all been shed ;  
Faint, and more faint, he staggers upon the slippery sod,  
At last his back is to the earth, he gives his soul to God !

With that the Moors plucked up their hearts to gaze upon his face,  
And caitiffs mangled where he lay the scourge of Afric's race ;  
To woody Oxijera then the gallant corpse they drew,  
And there, upon the village green, they laid him out to view.

Upon the village-green he lay, as the moon was shining clear,  
And all the village damsels to look on him drew near ;  
They stood around him all a-gaze, beside a big oak-tree,  
And much his beauty they did praise, tho' mangled sore was he.

Now, so it fell, a Christian dame, that knew Alonzo well,  
Not far from Oxijera did as a captive dwell,  
And hearing all the marvels, across the woods came she,  
To look upon this Christian corpse, and wash it decently.

She look'd upon him, and she knew the face of Aguilar,  
Although his beauty was defac'd with many a ghastly scar,  
She knew him, and she cursed the dogs that pierced him from afar,  
And mangled him when he was slain—the Moors of Alpujar.

The Moorish maidens, while she spake, around her silence kept,  
But her master dragged the dame away—then loud and long they wept ;  
They washed the blood, with many a tear, from dint of dart and arrow,  
And buried him near the waters clear of the brook of Alpujarra.

#### THE BULL-FIGHT OF GAZUL.

Gazul is the name of one of the Moorish heroes who figure in the “*Historia de las Guerras Civiles de Granada*.” The following is one of many ballads in which the dexterity of Moorish cavaliers in the Bull-fight is described. The reader will observe that the shape, activity, and resolution of the animal destined to furnish the amusement of the spectators, are enlarged upon, just as the qualities of a modern racehorse might be amongst ourselves—nor is the bull without his name. The day of the Baptist is a festival of the Mussulmans, as well as amongst Christians :

King Almanzor of Granada, he hath bid the trumpet sound,  
He hath summon'd all the Moorish lords, from the hills and plains around ;  
From Vega and Sierra, from Betis and Xenil,  
They have come with helm and cuirass of gold and twisted steel.

'Tis the holy Baptist's feast they hold in royalty and state,  
And they have closed the spacious lists, beside the Alhambra's gate ;  
In gowns of black with silver laced, within the tented ring,  
Eight Moors to fight the bull are placed, in presence of the King.



Eight Moorish lords of valour tried, with stalwart arm and true,  
 The onset of the beasts abide, as they come rushing through;  
 The deeds they've done, the spoils they've won, fill all with hope and trust  
 Yet, 'ere high in heaven appears the sun, they all have bit the dust!

Then sounds the trumpet clearly, then clangs the loud tambour,  
 Make room, make room for Gazul!—throw wide, throw wide the door!  
 Blow, blow the trumpet clearer still! more loudly strike the drum!  
 The Alcaydé of Algava to fight the bull doth come,

And first before the King he passed, with reverence stooping low,  
 And next he bowed him to the Queen and th' Infantas all a-rowe;  
 Then to his lady's grace he turned, and she to him did throw  
 A scarf from out her balcony was whiter than the snow.

With the life-blood of the slaughtered lords all slippery is the sand,  
 Yet proudly in the centre hath Gazul ta'en his stand;  
 And ladies look with heaving breast, and lords with anxious eye,  
 But firmly he extends his arm—his look is calm and high.

Three bulls against the knight are loosed, and two come roaring on,  
 He rises high in stirrup, forth stretching his rejón;  
 Each furious beast upon the breast he deals him such a blow,  
 He blindly totters and gives back across the sand to go.

"Turn, Gazul, turn!" the people cry: the third comes up behind,  
 Low to the sand his head holds he, his nostrils snuff the wind;  
 The mountaineers that lead the steers without stand whispering low,  
 "Now thinks this proud Alcaydé to stun *Harpado* so?"

From Guadiana comes he not, he comes not from Xenil,  
 From Gaudalarif of the plain, or Barves of the hill;  
 But where from out the forest burst Xarama's waters clear,  
 Beneath the oak-trees was he nursed, this proud and stately steer.

Dark is his hide on either side, but the blood within doth boil,  
 And the dun hide glows, as if on fire, as he paws to the turmoil.  
 His eyes are jet, and they are set in crystal rings of snow;  
 But now they stare with one red glare of brass upon the foe.

Upon the forehead of the bull the horns stand close and near,  
 From out the broad and wrinkled skull like daggers they appear;  
 His neck is massy, like the trunk of some old knotted tree,  
 Whereon the monster's shaggy mane, like billows curled, ye see.

His legs are short, his hams are thick, his hoofs are black as night,  
 Like a strong flail he holds his tail in fierceness of his might ;  
 Like something molten out of iron, or hewn from forth the rock,  
*Harpado* of Xarama stands, to bide the Alcaydé's shock.

Now stops the drum ; close, close they come ; thrice meet, and thrice give  
 back ;

The white foam of *Harpado* lies on the charger's breast of black ;  
 The white foam of the charger on *Harpado's* front of dun ;  
 Once more advance upon his lance—once more, thou fearless one !

Once more, once more ! in dust and gore to ruin must thou reel !  
 In vain, in vain thou tearest the sand with furious heel !  
 In vain, in vain, thou noble beast ! I see, I see thee stagger,  
 Now keen and cold thy neck must hold the stern Alcaydé's dagger !

They have slipped a noose around his feet, six horses are brought in,  
 And away they drag *Harpado* with a loud and joyful din ;  
 Now stoop thee, lady, from thy stand, and the ring of price bestow,  
 Upon Gazul of Algava, that hath laid *Harpado* low.

#### THE BRIDAL OF ANDALLA.

The following exquisitely tender ballad has been often  
 imitated by modern poets :

“Rise up, rise up, Xarifa ! lay the golden cushion down ;  
 Rise up, come to the window, and gaze with all the town !  
 From gay guitar and violin the silver notes are flowing,  
 And the dulcet lute doth speak between the trumpet's lordly blowing ;  
 And banners bright from lattice light are waving everywhere,  
 And the tall, tall plume of our cousin's bridegroom floats proudly in the air ;  
 Rise up, rise up, Xarifa ! lay the golden cushion down :  
 Rise up, come to the window, and gaze with all the town !

“Arise, arise Xarifa ! I see Andalla's face—  
 He bends him to the people with a calm and princely grace ;  
 Through all the land of Xeres and banks of Guadalquivir,  
 Rode forth bridegroom so brave as he, so brave and lovely never.

Yon tall plume waving o'er his brow, of purple mixed with white,  
 I guess 'twas wreathed by Zara, whom he will wed to-night :—  
 Rise up, rise up, Xarifa! lay the golden cushion down ;  
 Rise up, come to the window, and gaze with all the town !

“What aileth thee, Xarifa? what makes thine eyes look down?  
 Why stay ye from the window far, nor gaze with all the town?  
 I've heard you say on many a day, and sure you said the truth,  
 Andalla rides without a peer, 'mong all Granada's youth;  
 Without a peer he rideth, and yon milk-white horse doth go  
 Beneath his stately master, with a stately step and slow :—  
 Then rise, oh! rise, Xarifa! lay the golden cushion down ;  
 Unseen here through the lattice, you may gaze with all the town !”

The Zegri lady rose not, nor laid her cushion down,  
 Nor came she to the window to gaze with all the town ;  
 But though her eyes dwelt on her knee, in vain her fingers strove,  
 And though her needle press'd the silk, no flower Xarifa wove ;  
 One bonny rosebud she had traced, before the noise drew nigh ;  
 That bonny bud a tear effaced, slow drooping from her eye.  
 “No, no!” she sighs ; “bid me not rise, nor lay my cushion down,  
 To gaze upon Andalla with all the gazing town !”

“Why rise ye not, Xarifa? nor lay your cushion down?  
 Why gaze ye not, Xarifa, with all the gazing town?  
 Hear, hear the trumpet, how it swells, and how the people cry !  
 He steps at Zara's palace-gate—why sit ye still?—oh, why?”

“At Zara's gate stops Zara's mate ; in him shall I discover  
 The dark-eyed youth pledged me his truth with tears, and was my lover?  
 I will not rise, with weary eyes, nor lay my cushion down,  
 To gaze on false Andalla with all the gazing town !”

#### ZARA'S EAR-RINGS.

“My ear-rings! my ear-rings! they've dropped into the well,  
 And what to say to Músa, I cannot, cannot tell ;”  
 'Twas thus, Granada's fountain by, spoke Albuarez' daughter—  
 “The well is deep—far down they lie, beneath the cold blue water ;  
 To me did Músa give them, when he spake his sad farewell,  
 And what to say when he comes back, alas! I cannot tell.

"My ear-rings! my ear-rings!—they were pearls, in silver set,  
That, when my Moor was far away, I ne'er should him forget;  
That I ne'er to another tongue should list, nor smile on other's tale,  
But remember he my lips had kissed, pure as those ear-rings pale.  
When he comes back, and hears that I have dropped them in the well,  
Oh! what will Músa think of me!—I cannot, cannot tell!

"My ear-rings! my ear-rings!—he'll say they should have been,  
Not of pearl and of silver, but of gold and glittering sheen,  
Of jasper and of onyx, and of diamond shining clear,  
Changing to the changing light, with radiance insincere;  
That changeful mind unchanging gems are not befitting well;  
Thus will he think—and what to say, alas! I cannot tell.

"He'll think, when I to market went, I loitered by the way;  
He'll think a willing ear I lent to all the lads might say;  
He'll think some other lover's hand among my tresses noosed,  
From the ears where he had placed them my rings of pearl unloosed;  
He'll think, when I was sporting so beside this marble well,  
My pearls fell in—and what to say, alas! I cannot tell.

"He'll say, I am a woman, and we are all the same;  
He'll say, I loved, when he was here, to whisper of his flame,  
But, when he went to Tunis, my virgin troth had broken,  
And thought no more of Músa, and cared not for his token.  
My ear-rings! my ear-rings! oh, luckless, luckless well!  
For what to say to Músa, alas! I cannot tell.

"I'll tell the truth to Músa—and I hope he will believe,  
That I thought of him at morning, and thought of him at eve:  
That, musing on my lover, when down the sun was gone,  
His ear-rings in my hand I held, by the fountain all alone;  
And that my mind was o'er the sea, when from my hand they fell,  
And that deep his love lies near my heart, as they lie in the well!"

#### THE LAMENTATION FOR CELIN.

At the gate of old Granada, when all its bolts are barred,  
At twilight, at the Vega-gate, there is a trampling heard;  
There is a trampling heard, as of horses treading slow,  
And a weeping voice of women, and a heavy sound of woe!  
"What tower is fallen, what star is set, what chief comes here bewailing?"  
"A tower is fallen, a star is set!—Alas! alas for Celin!"

Three times they knock, three times they cry, and wide the doors they throw;  
 Dejectedly they enter, and mournfully they go;  
 In gloomy lines they mustering stand, beneath the hollow porch,  
 Each horseman grasping in his hand a black and flaming torch;  
 Wet is each eye as they go by, and all around is wailing,  
 For all have heard the misery.—Alas! alas for Celin!

Him, yesterday, a Moor did slay, of Ben-cerraji's blood—  
 'Twas at the solemn jousting—around the nobles stood;  
 The nobles of the land were by, and ladies bright and fair  
 Looked from their latticed windows, the haughty sight to share;  
 But now the nobles all lament—the ladies are bewailing—  
 He was Granada's darling knight.—Alas! alas for Celin!

Before him ride his vassals, in order two by two,  
 With ashes on their turbans spread, most pitiful to view;  
 Behind him his four sisters, each wrapped in sable veil,  
 Between the tambour's dismal strokes take up their doleful tale;  
 When stops the muffled drum, ye hear their brotherless bewailing,  
 And all the people, far and near, cry—"Alas! alas for Celin!"

Oh! lovely lies he on the bier, above the purple pall,  
 The flower of all Granada's youth, the loveliest of them all:  
 His dark, dark eyes are closed, his rosy lip is pale,  
 The crust of blood lies black and dim upon his burnished mail;  
 And evermore the hoarse tambour breaks in upon their wailing,  
 Its sound is like no earthly sound—Alas! alas for Celin!

The Moorish maid at the lattice stands, the Moor stands at his door;  
 One maid is wringing of her hands, and one is weeping sore;  
 Down to the dust men bow their heads, and ashes black they strew  
 Upon their brodered garments, of crimson, green, and blue;  
 Before each gate the bier stands still, then bursts the loud bewailing,  
 From door and lattice high and low—"Alas! alas for Celin!"

An old, old woman cometh forth, when she hears the people cry—  
 Her hair is white as silver, like horn her glazing eye:  
 'Twas she that nursed him at her breast—that nursed him long ago;  
 She knows not whom they all lament, but soon she well shall know!  
 With one deep shriek, she thro' doth break, when her ears receive their  
 wailing,

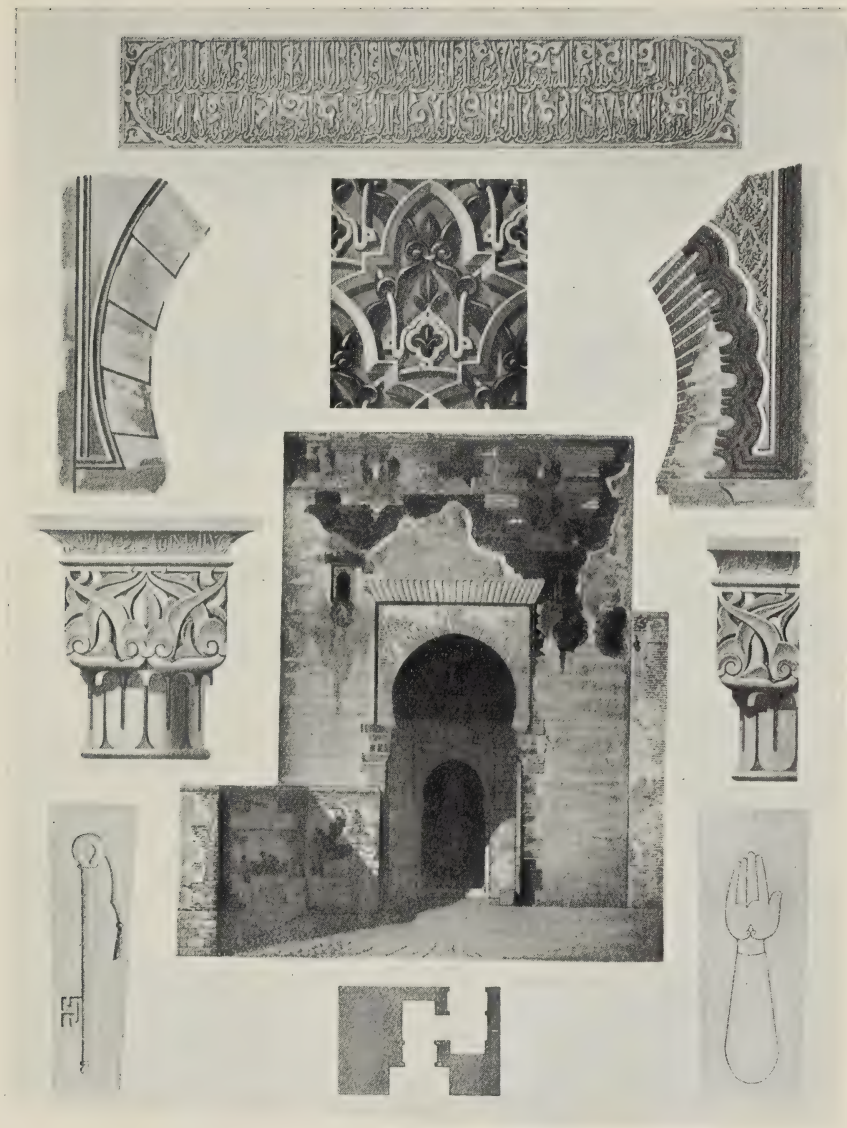
"Let me kiss my Celin ere I die.—Alas! alas for Celin!"





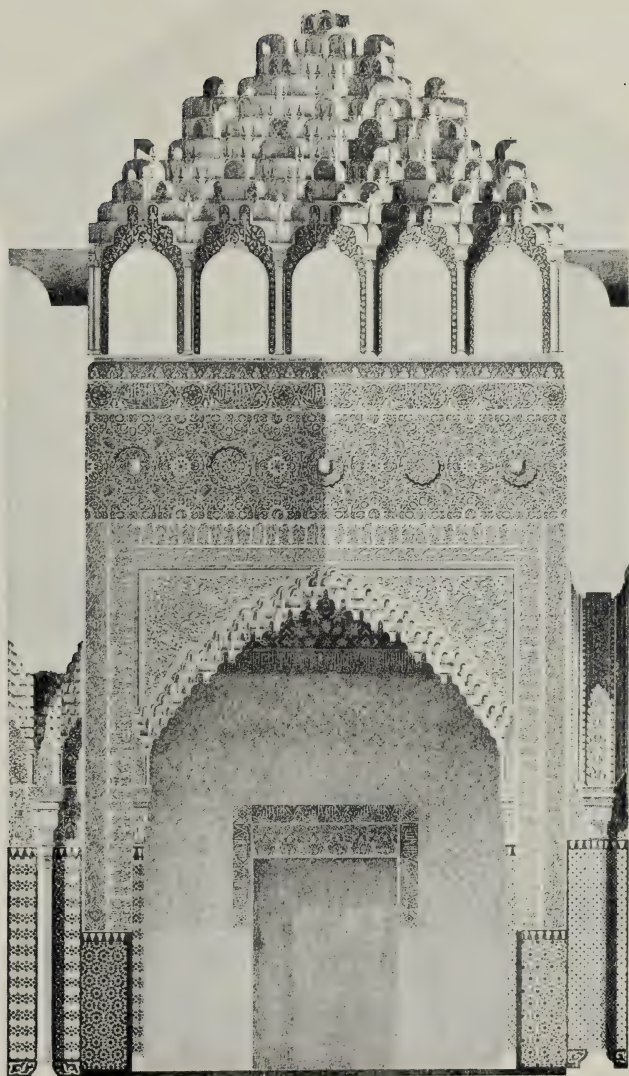
ARCH OF THE WINE GATE.





PLAN, ELEVATION, AND DETAILS OF THE GATE OF JUSTICE.

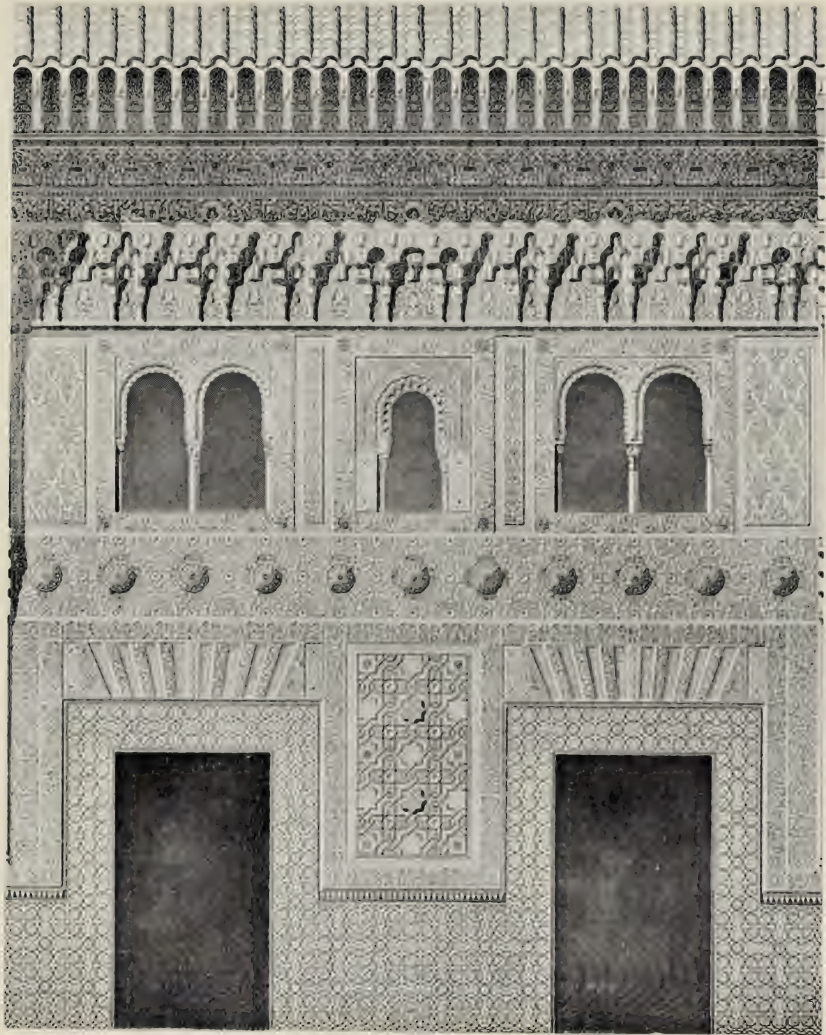




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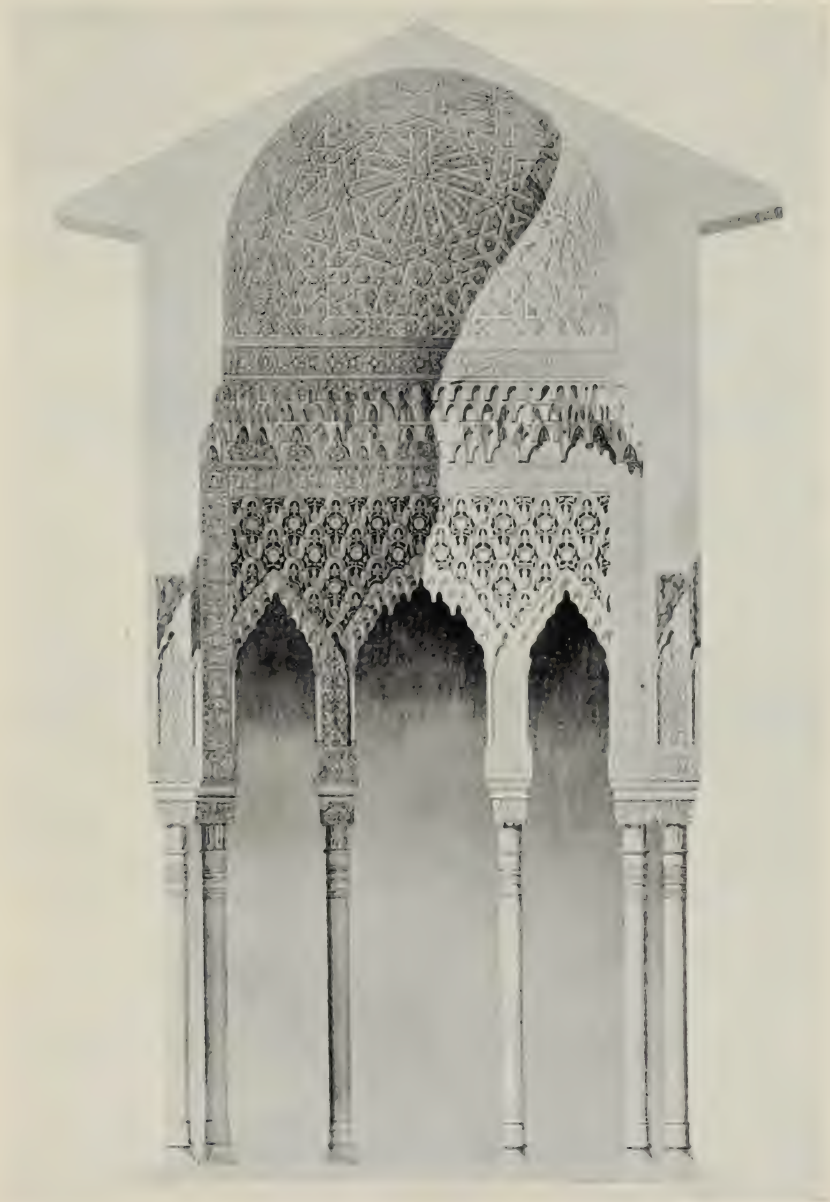






FAÇADE OF THE MOSQUE.

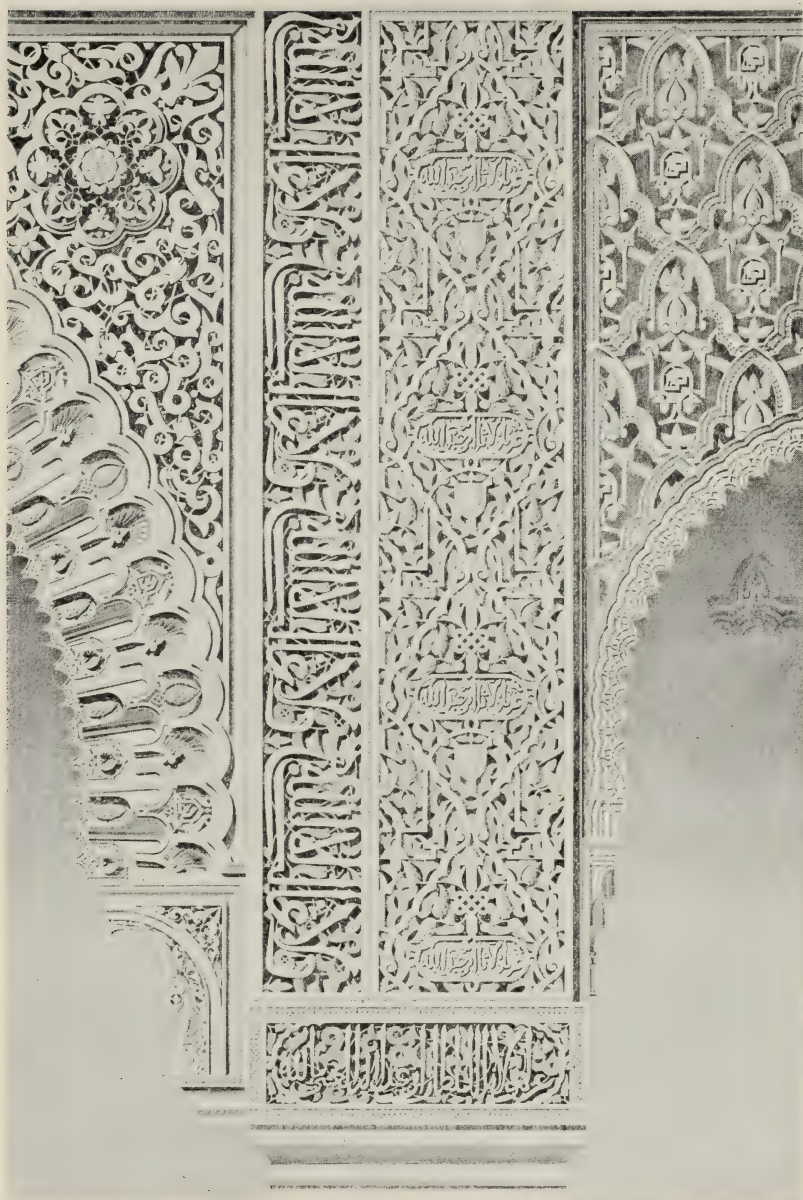




SECTION OF THE PAVILION IN THE COURT OF THE LIONS.

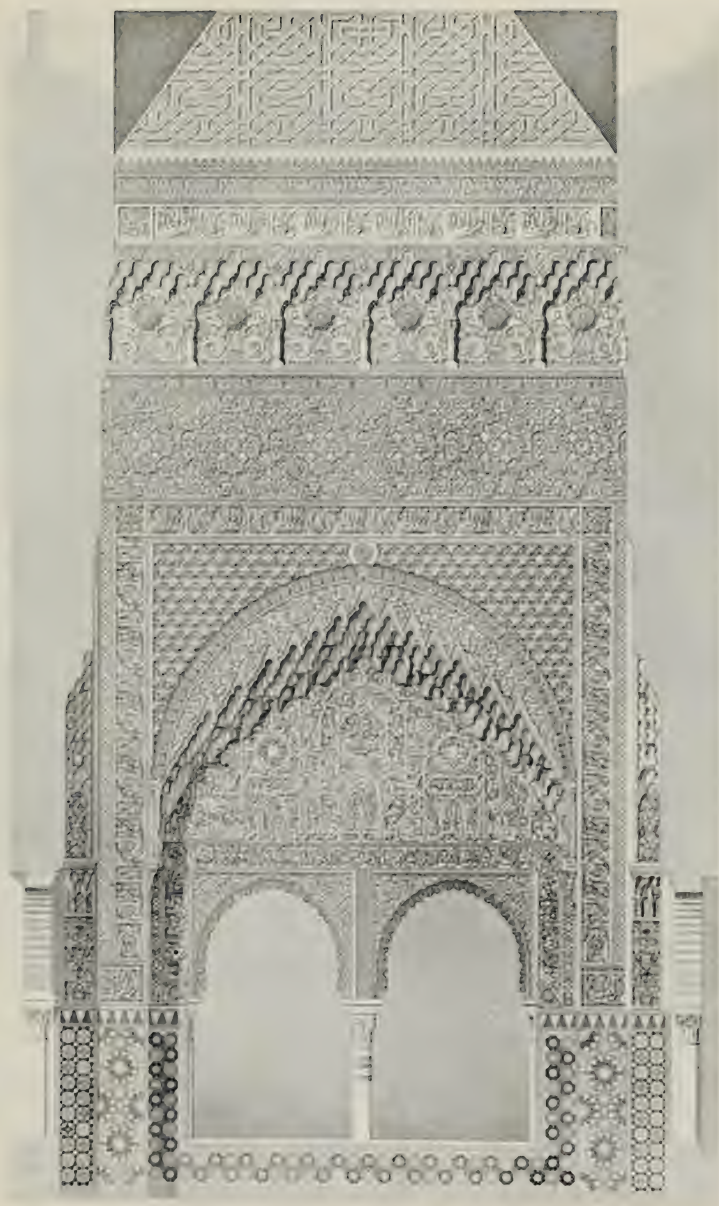






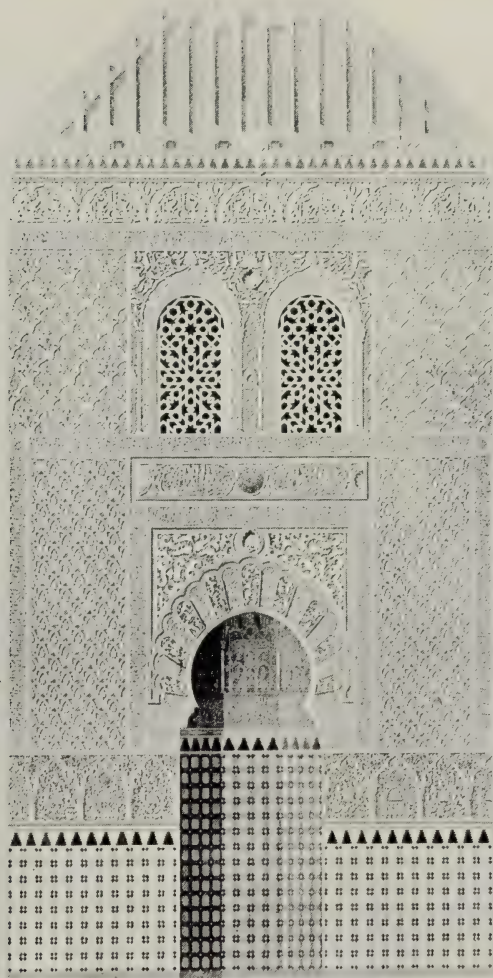
DETAIL OF THE CENTRAL ARCH OF THE COURT OF THE LIONS.





INTERIOR OF THE BALCONY OF LINDARAJA.





TRANSVERSE SECTION OF THE MOSQUE.





## Index.

FRONTISPIECE

DEDICATION

PREFACE, v., vii.

PREFACE TO SECOND EDITION

INTRODUCTION, xxv.-liv.

ABENCERRAGES, 10, 103-112, 149, 150

Abou Hud, 22

Abu-l-hasen, King of Granada  
(father of Boabdil), 10, 14, 17, 18

Abu' Abdillah (Boabdil), 10, 17, 18,  
107, 108, 422

Acequia Court, 414.

Alcarraza, xxxvi.

Alcazâba, xxxv.

Alfonso XIII., King of Spain, xxxi.,  
21

Alfonso the Wise, 449

Algibes, xxxv.

Alhama, 108

Alhambra:—Album, ix.; Begun, 26;  
Completed, 32; Diagrams of Prin-  
ciple of Ornament, xlv.; Exterior,  
4; Fire in the Hall of the Barque,  
viii.; Frets, xli., xlii.; Courts,  
Halls, and Towers of, 35; In-  
scriptions, Mosaics, and Panels  
xxxv., xxxvi.; Miscellaneous Or-  
nament, xlvii.; Museum in the,  
352-356; Ornament, xli.; Pave-  
ments, xxxix., xl.; Vases, 77, 95,  
99; Views of, 3, 5, 7. *See also*  
"List of Illustrations" in front of  
volume

Al-makkari, xxx., xxxi., 439

Alonzo X., 26

Alonzo de Valiza, 401

Alonzo XI., 30, 31

Ambassadors, Hall of, 28, 244-304

"Andalus," Etymology of, xxxi.

Andalusians, Superiority of, xxx.

*Antigüedades Arabes de España*, 20

Appendix, 449

Ayeshah, 10

Azulejo Tiles, xxxix.

BACON, Lord, 13

Bâdis Ibn Hâbus, 430

Ballads:—Moresco-Spanish, 449;  
The Flight from Granada, 451,  
452; The Death of Don Alonzo  
de Aguilar, 453, 455; The Bull-  
Fight of Gazul, 455, 457; The  
Bridal of Andalla, 457, 458;  
Zara's Ear-rings, 458, 459; The  
Lamentation for Celin, 459, 460

Barnardo del Carpio, 450

Barque, Hall of the, 244

Bas-relief, 355

Baths, The, 28, 31, 324-327

Boabdil, *see* Abu' Abdillah

CABRA, Count of, 17

Campotejar, Marquis of, 422

- Casá del Carbon, 430, 439  
 Casa del Gallo de Viento, 430  
 Casa Sanchez, 439  
 Casa Real, the Spanish name for the Alhambra, xxxii.  
 Cathedral of Granada, 13  
 Charcoal, House of, 430, 439  
 Charles V., xxxv., 19, 356, 364  
 Charles Martel, 2  
 Cid, The, "el Campeador," 450  
 Cisterns, Place of the, xxxv., 356  
 Colours employed by the Moors, liii.  
 Columbus, 13  
 Contreras, Don Mariano, viii., xxxii.  
 Contreras, Don Raphaël, viii., ix., xxxii.  
 Conveyancing, Curious practice of, 401  
 Coppeé, Henry, xl.  
 Córdoba, 4, 17  
 Cuarto Real, *see* Generalife  
  
 D'ABRANTES, Duke, 439  
 Darro, 10, 414  
 De Solis, Isabel, 8, 9  
 Dolgorouki, Prince, vii.  
 Dozy, Professor, ix., xxx., xl.  
  
 ELIZABETH of Parma, 19, 335  
 English Elms at Granada, 35  
 Ez-zaghal, 10, 18  
  
 FERDINAND, the Saint, 23, 24, 26  
 Ferdinand VII., 35  
  
 Ferdinand and Isabella, 10, 13, 17, 18, 19, 422  
 Fernando of Talavera, Archbishop of Granada, 14  
 Fish-pond, Court of the, xxxv., 28, 32, 150, 191, 192, 195  
 Ford, Richard, ix., 13, 35, 401  
  
 GAYÁNGOS, Don Pascual de, ix., xxx., xxxi., xl., 323  
 Geb-al-Tárik, 1, 5  
 Generalife, The, 401, 402, 414, 422, 429, 430, 439  
 Gibraltar, 1  
 Gold Coin of Mohammed I., 20, 21  
 Gonzalez, Fernan, of Castile, 450  
 Goury, Jules, xlv., lv., 48  
 Granada, xxix., 2, 4, 6, 9, 15, 414  
 Guadix, 408, 413  
  
 HOMAGE Tower, 352  
  
 IBNU Battútah, xxviii.  
 Ibnu-l-khattíb, xxviii., xxix., 402, 413  
 Illustrations, List of, xi.-xix.  
 Illustrations, List of coloured, xxii.-xxv.  
 Irving, Washington, ix., xl., 7, 19, 37, 331, 335, 364  
 Isabella and Ferdinand, 10, 13, 17, 18, 19  
 Isabel de Solis, "The Captive," 8, 9, 11  
 Isma'il-Ibn-Faraj, 402

- JAEN, 23  
 James the Conqueror, 23  
 Jennatu-l-'arif, *see* Generalife  
 Jones, Owen, viii., xlv., lv.  
 Justice, Gate of, xxxv., 28, 29, 36, 37, 38  
 Justice, Hall of, 38, 41, 42, 47, 48, 65  
  
 KATHERINE of Aragon, 13, 38  
  
 LADIES' Tower, 352  
 Lane-Poole, Stanley, ix.  
 Lerma, Duke of, 6  
 Lewis, John F., viii.  
 "Lindaraja," 67, 71; 328, 329  
 Lions, Court of the, 195-244.  
 Lockhart, J. G., 449-460  
 Lucena, 10, 17  
  
 MACAFRETO, 401  
 Machuca, Pedro, 364  
 Malaga, 18, 29, 414  
 Martos, 10  
 Mint within the Alhambra, 20  
 Mohammed I., xxvii., 20, 21, 22, 24, 25, 27, 51  
 Mohammed V., xxvii., 402, 407, 408, 413  
 Mohammed VI., 408, 413, 414  
 Mohammed XII. (Ez-zaghal), 10, 18  
 Moorish Ornament, xli.-liii.  
 Moors, Final Expulsion of the, 5  
  
 "Morning Star," 10  
 Mosque, The, 49, 304-324  
 Motto of Mohammed I. and his successors, 25, 51  
 Muhammed Hayat Khan, xli.  
 Muley Hasen, *see* Abu-l-hasen, King of Granada  
 Murphy, J. C., viii., lv.  
 Musa, 5, and foot-note  
 Museum of the Alhambra, 352, 356;  
     Bas-relief, 355; Vase, 77, 95  
  
 PEDRO I., 408, 413, 414  
 Peninsular War, 19  
 Peyron, Mr., 422  
 Philip of Castile, 27  
 Philip III., 6  
 Philip V., 19, 335  
  
 QUEEN'S Dressing-room, 331  
  
 SAINT Ferdinand, Academy of, 20  
 Sanchez, House of, 439  
 Salado, Battle of, 29  
 Seville, 4, 24, 26  
 Silla del Moro, 422  
 Swinburne, Henry, 422  
  
 TABLADA, 413  
 "Tanto Monta," lv.  
 Taríf, 1  
 Tárik, 1, 5  
 Tendilla, Count of, 14, 17  
 Tours, 1

- Tower of "The Captive," 351, 352  
 Tower of Comares, 336, *see* Hall of Ambassadors  
 Tower of the Infantas, 351, 352  
 Tower of the Peaks, 336, 414  
 Tower of the Seven Stages, 335  
 Two Sisters, Hall of the, 28, 30, 65-103; Verses in the, 70-75  
  
 VEGA, or Plain of Granada, 9  
 Votive Altar (Roman), Embedded in the Masonry of the Alhambra, 352  
  
 WATT, H. E., xli.  
 Weather-cock, House of the, 430, 439  
  
 Welid (Sultán), 5  
 Wellington, Duke of, 35  
 "Wine Gate," xxxv., 28, 29, 356  
  
 XIMENEZ, 13  
  
 YONGE, Charlotte M., xli.  
 Yúsuf, I. (Abu-el-Hejaj), xxvii., xxix., 28-34, 402  
 Yúsuf II., 414  
  
 ZACATIN, 430  
 Záwi, xxvii.  
 Zegris, 10  
 Zoraya, the "Morning Star," 10



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